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MUSIC IN THE PUBLIC SCHOOLS

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PUBLIC SCHOOLS



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LETTER OF TRANSMITTAL

DEPARTMENT OF THE INTERIOR,
BUREAU OF EDUCATION.

Washington, January 12, 1914.

SIR: That music plays an important part in the life of a people and should therefore have an important place in the system of education in any State or nation has been understood by the foremost educators for three thousand years. Among a practical, industrial, and commercial people, like ourselves, good music is necessary not only for enjoyment and recreation, but also for inspiration and for salvation from death in the din and dust of trade; and this music should be democratic in the truest and best sense. This it can never be until it becomes an integral part of the education given in the schools of all grades, as it is in the schools of some other countries. It is through an increasingly clear understanding of this fact that music, not recognized in the course of study of our earliest public schools, has, within the last twenty-five or thirty years, been introduced to some extent into the schools of most progressive cities and of many towns, villages, and country communities, though by many it is still considered unessential and a fad. Sooner or later we shall not only recognize the culture value of music, we shall also begin to understand that, after the beginnings of reading, writing, arithmetic, and geometry, music has greater practical value than any other subject taught in the schools.

Finding that no comprehensive report of the extent to which music is taught in the schools of the several States and of the methods used in teaching had ever been made, I requested Mr. Will Earhart, formerly supervisor of music in the schools of Richmond, Ind., now director of music in the schools of Pittsburgh, Pa., to make a thorough investigation of the subject for this bureau. The manuscript herewith transmitted embodies the results of this study, giving, with little comment, a comprehensive account of the present status of music teaching in the public schools of the United States. I recommend that it be published as a bulletin of the Bureau of Education. It is expected that this will be followed by studies of music in the schools of other countries and by a constructive study of the means for making music teaching more effective in the schools of the United States.

Respectfully submitted.

P. P. CLAXTON,
Commissioner.

To the SECRETARY OF THE INTERIOR.

MUSIC IN THE PUBLIC SCHOOLS.

MUSIC IN ALL GRADES BELOW THE HIGH SCHOOL.

In conducting this investigation the following questionnaire was used:

QUESTIONNAIRE FOR GRADES BELOW HIGH SCHOOLS.

1. Is music required?.....
2. How many minutes per week are given to it in each grade?.....
3. Is the course graded?.....
4. Give titles and authors of textbooks used in each grade.....
5. Do you give particular attention to voice building?.....
How is this done?.....
6. Features of practice, by grades:.....
 - Rote singing: Grades.....
 - Staff notation and sight singing: Grades.....
 - Individual singing: Grades.....
 - Vocal drill: Grades.....
 - Ear training: Grades.....
 - Dictation: Grades.....
 - Written work: Grades.....
 - Sight reading, using syllables: Grades.....
 - Singing words at sight: Grades.....
 - Two-part singing: Grades.....
 - Three-part singing: Grades.....
7. Are the pupils "marked" in music?.....
If so, are the marks considered in their class standing?.....
8. What are the steps in your method of teaching children in primary grades to sing by note?.....
9. What percentage of the pupils in the grammar grades can sing an ordinary hymn tune at sight?.....
10. For what parts is the music used in the eighth grade written?.....
11. How do you manage boys' voices during the time of change of voice?.....
12. What is the total number of rooms included in your answers?.....
13. In how many of these is there a piano?..... An organ?.....
14. (a) Does a special teacher of music give all the lessons?..... or (b) do the grade teachers give all of the lessons, without special departmental supervision?..... or (c) do the grade teachers carry on the work under the direction of a supervisor of music?.....
15. How often does the supervisor visit each room?.....
16. Are prospective grade teachers required to pass an examination in music?.....
If so, who prepares the questions?.....
17. In what branches is the special teacher or supervisor of music required to pass an examination?.....

Before presenting tables and analyses of the replies received, some explanatory comment should be made.

It became evident early in the tabulation that there was great diversity of theory and practice in public-school music teaching, and that this diversity made some of the questions propounded hold little significance in some quarters, while they were quite appropriate and were, therefore, categorically answered in others.

Let us take for instance the question of "Features of practice, by grades" (No. 6). A study of the table with relation to the total number of answers given to the first question, "Is music required," reveals that rote singing is known and its practice quite well systematized in 606 out of the total number of schools (622) that report music as a required branch, the 16 remaining schools being accounted for as dismissed because of inept answers.

The study of staff notation and sight singing is likewise seen to be a standard feature of practice intelligently reported as to the grades in which it is introduced, and so well recognized as essential that many schools reporting music as not required still give testimony that such study is carefully organized by grades in their own work. On the other hand, the inquiries as to vocal drill and dictation brought forth a smaller series of answers. This is partly accounted for by the fact that the largest number of answers tabulated for any one grade is not representative of the number of schools that have such a feature in some grade or other. Thus 462 schools report dictation in fifth grade and 454 report it in fourth grade, but the practice is not at all standardized, and many of the 454 are quite likely to be schools that are not included in the 462, being, rather, schools that for some reason abandon dictation with the fourth year. The entire comparative shortcoming is not accounted for in this way, because a study of the papers themselves reveals that many who report on other items omit all answer to these features and that a few frankly write interrogation marks in the place for the answers.

The conclusion should, therefore, be borne in mind that although 681 papers were examined, and all were read for every question, for hardly a single question does the maximum number of answers tabulated equal the number of papers read; nor is it the same as the number of answers for any other question; that this disparity is at times apparent rather than real, and arises from a different basis in answering; and that, when real, it arises from failure to answer, indefiniteness of answer, or waiving of the answer because of the inapplicability of the question, as when questions concerning eighth-grade music are presented to schools that have no music above the sixth grade. The variety of these singular conditions seems to be

endless, in matters of small detail, and the greatest difficulty in tabulation arose from this cause. Indeed, for some phases of our inquiry, it seemed that a table which would accurately classify all varieties of practice would require as many groupings as there were schools reporting, each school being in a class by itself. For these phases a broad basis of tabulation that would recognize fundamental differences only was adopted. Failure to answer, or indefiniteness in answering, was, in the end, accepted as final, because almost every paper received had some such failure, and to correct this would have meant the return of the paper and endless delay; and, on the other hand, no one question failed of definite answer on a large percentage of the papers, and the showing of this large number could, it was believed, be taken as representative. This belief grew to stalwart proportions as each fresh hundred of papers examined failed to change appreciably the averages and percentages revealed by the first hundred; till now it is reasonably certain that a comprehensive report for the United States would not change seriously the balance of values that are found in these present tables. Any possible exception to this assumed reliability, however slight or partial it may be, will be noted in the comment that will be made upon the separate tables. With so much of preliminary explanation, these tables may now be interpreted.

QUESTIONS AND ANSWERS.

- (1) Is music required? . . . and (3) Is the course graded? . . .

In all, 681 towns and cities (school systems) returned tabulable answers. These towns and cities have here been classified as to population (census of 1910) as follows: Class A, population 4,000 to 10,000; class B, 10,000 to 25,000; class C, 25,000 to 50,000; class D, 50,000 or more.

The number of schools¹ of each class answering affirmatively or negatively to both questions is shown in the following table:

TABLE 1.—Number of school systems reporting on questions 1 and 3, by population.

Classes.	Music required.	Not required.	Course graded.	Not graded.
	<i>Schools.</i>	<i>Schools.</i>	<i>Schools.</i>	<i>Schools.</i>
Class A	285	44	280	4
Class B	185	10	185	
Class C	82	3	82	
Class D	70	2	70	
Total	622	59	617	4

¹ "School" throughout is used to designate an entire town or city system of schools.

² In addition to the 280 schools reporting under class A, that this course is graded, 1 school reports the course as "poorly graded."

³ Percentage requiring music, 91.

(2) How many minutes per week are given to it in each grade?

TABLE 2.—Number of schools reporting on minutes per week, by grades.

(No classification as to population is made in this table.)

Minutes per week.	Grades.							
	First.	Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Eighth.
0	0	0	0	0	0	0	1	2
15	14	15	7	6	4	4	4	4
20	12	11	20	20	14	15	12	11
25	5	4	4	5	5	7	11	11
30	12	10	7	8	12	13	13	13
35	1	1	1	1	0	0	1	1
40	15	17	16	17	13	11	10	10
45	10	10	7	6	4	4	5	6
50	28	26	23	20	16	14	15	16
55	2	2	1	0	0	0	0	0
60	133	132	138	139	128	140	140	139
65	0	1	1	1	1	2	1	1
70	4	4	4	6	8	10	9	7
75	171	170	156	145	122	114	107	104
80	24	21	26	28	23	21	28	28
85	0	0	1	1	3	2	2	1
90	32	34	35	34	50	55	50	57
95	3	3	2	2	2	1	1	1
100	128	120	131	133	161	158	133	131
110	4	4	6	4	4	4	4	3
115	2	2	2	2	2	2	2	2
120	9	8	7	11	12	13	15	20
125	6	6	9	11	12	10	18	16
130	1	1	1	1	1	0	0	0
140	0	0	0	0	0	0	3	0
150	4	10	10	11	13	14	22	22
Total	620	618	615	612	615	615	616	608

It is clear from a study of the table that the arithmetic of the school day or week operates in fixing the proportion of time given to music. The favored periods are 60 minutes, 75 minutes, and 100 minutes. The first probably means four 15-minute periods or, in higher grades, three 20-minute or two 30-minute periods; 75 minutes means five 15-minute periods or three 25-minute periods; 100 minutes means five 20-minute periods. In short, multiples of 5 (the number of days in the week) or of 10, 15, 20, 25, and 30 (convenient lesson lengths for various grades) are chiefly favored, with 75 minutes leading for the first four grades (five 15-minute lessons) and 60 and 100 minutes leading for upper grades and implying fewer lessons per week, but of greater length.

- (4) Give titles and authors of textbooks used in each grade.
- (6) Features of practice by grades: Rote singing; staff notation and sight singing.
- (8) What are the steps in your method of teaching children in primary grades to sing by note?

The "song-study" or the "scale" method.—The attempt to ascertain the growth of the "song-study" or "observation" method, which is of later origin than the "scale" method, so called, involved the consideration jointly of the replies to the three inquiries given above.

The answers to all these were considered together, and the school under investigation was then classified as accurately as the nature of the replies permitted. Absolute accuracy, it was found, could not be obtained, owing, first, to a startling lack of any clearly conceived methods in a great many schools; secondly, to a great variety of more or less judicious fusions of method; thirdly, to some meager or even contradictory replies. It might be thought that the method avowed and followed in the textbooks used would give sufficient basis for classification, but in a multitude of schools the texts were administered in a manner quite foreign to their intention. The replies were most disheartening, because of the revelation they brought of a deplorable lack of pedagogical training and understanding. It is not that faulty methods were revealed, for it is not the intention here to imply that any well-considered and well-administered method is wrong; but the absence of any method, the lack of any known reason for the features of practice adopted, with the implication this carries of wasted hours, injudicious and untimely effort, uncertain and wavering procedure—this is lamentable.

In view of this condition, the suggestion is here made that supervisors of music be required by school authorities to show an amount of normal professional training equal at least to that required of the grade teacher. This should include a study of standard music courses from the standpoint of psychology and pedagogy, instead of considering them solely as to practice, which is the present fashion in normal courses. Also the Music Supervisors' National Conference, the department of music of the National Education Association, and the public-school music department of the Music Teachers' National Association would make a valuable contribution to school music and to all musical education if they would appoint committees to formulate statements of the ideals, principles, and features of practice appropriate to the several courses, to the end that supervisors could choose wisely one path or another, and then within that path could adopt methods of procedure that would be consonant with the ideals of the course and, therefore, be efficient and successful.

In general the reporting schools were classified by the method presented in the textbooks used, unless, as often happened, this was contradicted by other testimony. One standard course that is put forth as avowedly a conservative course, occupying middle ground, was yet classified, rightly or wrongly, as "scale" method, unless the other method was clearly reported, inasmuch as the greater number of correlated answers were found to reveal the scale method as the usual mode of treatment in connection with this text. The result of this classification was as follows: Song-study method, 260 school systems; scale method, 336 school systems; total, 596.

(5) Do you give particular attention to voice building? How is this done?

As all specific vocal drill is tabulated under the next series of queries, and as the second part of this present question does not permit of a categorical answer, a statistical record of the answers was not made. It is a pleasure to state, however, that almost every school reported affirmatively as to the first part of the query. The only divergence was with regard to the voice building being done incidentally or by special practices. A gratifyingly large number reported that the result was gained incidentally "by light, soft singing," "by constant use of the light, head voice"—such answers as these being frequent and typical. No feature of school practice shows more intelligent and careful treatment than this, and few questions elicited such interested and sympathetic replies.

(6) Features of practice, by grades.

The fact that certain possible features were here stated and inquired after seems to have constituted, to many who reported, a recommendation of these features as being quite desirable. Such an implication was not intended, and, being assumed, it has led to a somewhat larger showing than is normal. For instance, a number of schools that reported only "use of the light, head voice" under question 5, now answer the query as to vocal drill by stating that they practice it in all grades.

Here the thought of incidental care of the voice is evidently extended to embrace the suggestion of vocal drill, though this latter term very clearly implies a special formal practice. Similarly, written work is likely to be claimed for all grades by schools that state that they do not introduce staff notation until the second or third grade; and there are other discrepancies, all tending to inflate the record of these special practices, such as cautious statements of "a very little in all grades," which statement, though doubtful, is a record necessarily classified in the affirmative column. One modifying thought must, therefore, be borne in mind while scanning these tables—that the practices are observed, as stated, in the given number of schools, but not by any means as separate and highly organized divisions of the school music course. This would imply a faulty system and an amount of time that it is impossible to obtain in almost any system. The real plan of administration is, therefore, much more unified and much more nicely proportioned than the records of these numerous activities might lead the student to expect.

TABLE 3.—Schools reporting on features of practice, by grades.

	Grade.								
	None.	First.	Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Eighth.
Rote singing extends only through.....	Schools. 1	Schools. 18	Schools. 125	Schools. 207	Schools. 142	Schools. 39	Schools. 16	Schools. 3	Schools. 55
Staff notation and sight singing begun.....		277	229	84	30	16	6	3	1
Individual singing.....	3	485	513	528	512	452	379	307	286
Vocal drill.....	14	433	457	485	492	479	479	460	443
Ear training.....	13	494	517	524	523	497	473	439	424
Dictation.....	23	254	339	414	454	462	450	419	395
Written work.....	27	159	289	414	478	500	505	481	459
Sight reading, using syllables, extends only through.....	3	0	0	1	0	5	13	38	496
Words at sight begun.....	71	32	66	64	53	55	76	88	41
Two-part singing begun.....	3	3	28	167	271	91	18	4	2
Three-part singing begun.....	23				10	96	276	145	26

Several interesting features in this table are worthy of consideration.

The practice of rote singing extended through the grades appears to be well standardized. It is, in fact, better standardized than the figures indicate, for there is incidental evidence on the papers that some understood the inquiry (as was intended) to apply to rote singing only as a regular and integral feature of practice, while others reported its presence in grades where it is only occasional and irregular. There is, however, marked concurrence in abandoning rote singing as an essential feature in third grade, the sharp advance over the numbers doing this in second grade, and the sharp decline in numbers holding rote singing over to the fourth grade being very significant. The increase noted in the eighth grade is unfortunate. It is one of many indications met with that eighth-grade music is weak in comparison with the work in lower grades and does not carry the progress begun below to its proper fulfillment. It is disheartening, indeed, to find a considerable number of schools reporting "no music in the eighth grade," and many other schools give testimony that the work of this grade is little more than some poorly administered assembly singing by rote.

Staff notation and sight singing begun.—Contrary to expectation, the first grade shows the largest returns for this feature. However, the answers to the eighth question prove that the staff work in first grade is quite commonly of the "observation" type; that is, consists in observing the staff representation of songs or melodic figures previously learned by rote rather than in calculating a way into new and unheard songs by reckoning up and down the staff. "From ear to eye"; "writing songs on board"; "notes to songs taught by rote"; "visualizing on staff of songs committed"; "familiar melody by rote, then by note"—these answers are taken from the first 15 papers picked up at random, and are typical of scores of others.

Individual singing.—In addition to the numbers given in the table, eight schools reported "very little," without reference to specific grades.

The practice is seen to reach its maximum in the third grade. Probably all teachers, even those who abandon individual singing in this grade, will agree that it is desirable, even though it is somewhat more difficult, to maintain the practice equally generally in the fourth, fifth, and sixth grades. The decline in the seventh and eighth grades is to be expected, both on account of the diversity of voices in these grades and the consequent difficulty of quick treatment and on account of the new and more mature ways of approaching musical practice. The total of schools reporting is not ascertainable from the table, since the number having individual singing in any grade whatever is not specially computed.

Vocal drill.—In addition to the numbers given in the table, three schools answer, in a general way, "Some."

As with "individual singing," the total number of schools having any vocal drill is not recorded. Also there is intrinsic evidence showing that the vocal drill reported is often not formal vocal drill, but rather consists of indirect methods of voice conservation. This is probably a much better practice in the opinion of most supervisors.

The practice, whichever form it assumes, is well organized in point of the number observing it and the uniform continuation of it throughout the grades. This means at least general and persistent attention to vocal habits.

Ear training.—Two schools in addition to those included in the table answer "Some," with no grades specified.

The answers imply diverse conceptions of ear training with reference to its being a formal, separate practice or, rather, a mere incidental acuteness of attention in the general music work. A large number of answers certainly imply only this aural attention, stimulated or developed by no special system of exercises. This will probably not be regarded as unfortunate by the greater number of supervisors, except where it implies no attention to dictation work. This latter is so generally recognized as the best form of ear training, and covers this ground so well, that one wonders how it happens that the numbers reporting it fall so far short of the numbers reporting ear training. The unavoidable inference is that the ear training reported in excess of dictation is but an incomplete form of dictation, not developed formally to an extent that justifies its inclusion under the stronger term.

The degree of persistence shown through all the grades is a commendable feature.

Dictation.—One school, not included in the table, answers "Some," without reference to grades.

A larger number of schools answered vaguely to this than to any other query as to the features of practice here investigated. This is

corroborative evidence that the ear training in many systems has not developed to the extent of becoming special and formal, for in that case it would be dictation work. A series of large numbers with reference to dictation, and a decrease, in inverse ratio, in the numbers reporting under ear training, would represent a sounder method.

Written work.—Again, two schools answer "Some." The sudden increase in third grade is proper and quite to be expected. The number in first grade, unless some rudimentary blackboard work is all that is implied, is doubtless too large.

As illustrative of the difficulty in including all answers, it may be mentioned that one school (for obvious reasons not figured in the table) reported, "Staff introduced in second grade," and later, "Written work in all grades."

Sight reading, using syllables extends only through.—The overwhelming burden of testimony is in favor of retention of syllables throughout the eight grades. This is interesting in view of the fact that a number of supervisors have at various times endeavored to abandon the syllables earlier.

"Eighth grade" is here used to include the highest grade below the high school, which in many cities, especially in those in Massachusetts, is a ninth grade. This usage is followed also in the other features of practice; it was made possible by the fact that no instance was found of a school reporting a practice in eighth grade that was not also continued in ninth grade.

Besides the total of schools reported in the table, the following special cases should be noted: Two schools use only "la" or "loo" ("neutral" syllables); two schools use number names instead of syllables; two schools report syllables through seventh grade only, but with no music taught beyond. One school reports syllables through sixth grade only, and one school reports syllables through fifth grade only, but in each case with no music taught beyond.

Words at sight begun.—This record is remarkable for lack of uniformity in practice. Beginning with the third grade there is manifestly no agreement as to the proper time to begin the use of words at sight, save for the indication that eighth grade is considered a little late. Part of this disagreement may be only apparent, since some doubtless reported on the grade where the earliest tentative efforts were made, while others may have reported the practice only in that grade in which they made it a regular and insistent feature. But making allowance for this divergence, it still is evident that pedagogical convictions with regard to this point are not yet firmly established.

Two-part singing begun.—This table reveals a very satisfactory degree of uniformity, the third year (probably often the latter part of the year only) or the fourth being generally recognized as the proper time for beginning part singing.

Three-part singing begun.—The agreement here is still more marked, and, in fact, is so great as to justify a statement that the supervisors of music in the United States quite generally recognize the sixth grade as the time for beginning three-part singing.

- (7) Are the pupils marked in music? If so, are the marks considered in their class standing?

TABLE 4.—Marking of pupils.

Schools reporting.	Schools.	Per-centage.
Schools reporting pupils marked.....	519	85.9
Schools reporting pupils not marked.....	85	14.0
Total.....	604	99.9

The 519 schools reporting the pupils "marked" respond to the second half of the question as follows:

Consideration of marks.	Schools.	Per-centage.
Marks considered in class standing....	344	66.2
Marks not considered in class standing....	136	26.2
Marks not vitally considered in class standing....	38	7.3
Not answered.....	1	.1
Total.....	519	99.8

"Not vitally" is the exact wording of one or two replies. "Yes, but deficiency in music does not prevent promotion;" "Pupil is not kept back if he tries;" "Not required as a promotion subject;" "Pupils as a rule are not retained if they fail only in music;" "They count in the general average;" "No; except for honor roll"—these are samples of other replies classified under the group characterized by the words "not vitally considered."

Of the 604 schools, 382 (344 and 38), or 63.2 per cent, consider to some extent the marks given in music in relation to the pupil's general class standing, while 222 (85 + 136 + 1), or 36.7 per cent, do not have music marks so considered.

- (8) What are the steps in your method of teaching children in primary grades to sing by note?

The answers to this question could not be statistically tabulated, and no separate table was attempted. They were, however, included in the reckoning of "song-study" or "scale" method presented earlier in this report. The statements there made, that there is much confusion as to method and aimlessness as to practice, are confirmed by a fresh reading of the wording of the replies. In many of these unfortunate schools there is apparently no settled conviction as to what result should be striven for; and where there is appar-

ently such conviction, the practices followed are often lacking in relevancy with regard to this result. Such indefiniteness is of course due to the advent of the later "song-study" method, and is as Dr. S. S. Myers, of Tiffin, Ohio, recently said, in an address before the Ohio State Teachers' Association, "a strange admixture of both the old and the new—a blind groping, as it were, after something better, with apparent inability to grasp fully the new idea or wholly relinquish the old."

(9) What percentage of the pupils in the grammar grades can sing an ordinary hymn tune at sight?

There was marked reluctance to answer this question, only 433 schools out of 599 presumptively included being willing to hazard any reply. A second notable feature is the diversity revealed in the replies, which range from 0 to 100 per cent in a series that is strikingly irregular except for the favor shown familiar fractions and a general preference for the higher ratings. Both of these irregularities are quite natural and easily explicable. No definition of what constituted singing at sight was given, and there were doubtless many standards employed. Thus, some probably limited the application of the question to individual singing of a harmonic part, such as alto or bass, without accompaniment and possibly using words at sight. From this most exacting standard the interpretation of the question probably ranged to the inclusion in the sight-reading group of all those who might be able to take part in ensemble singing of a hymn with piano or other lead, and on either the melody or a lower part, without manifest inability to remain within the limits of general consonance. Diversity of attainment in the different schools of a large city system also often prevented an exact answer. Finally, without a standard being set and without a laborious individual examination, no great accuracy was possible, except in the case of those few schools that maintain rigid individual requirements. That there is great diversity in results and in standards, but also a generally optimistic outlook, is the most that can be claimed for the showing made by the table.

TABLE 5.—Percentage of pupils in grammar grades able to sing hymn tunes at sight.

Percentage.	Schools reporting.	Percentage.	Schools reporting.	Percentage.	Schools reporting.
0.....	6	33.3.....	3	70.....	14
1.....	1	35.....	1	75.....	119
3.....	1	40.....	8	80.....	40
5.....	9	45.....	1	85.....	18
10.....	24	50.....	60	90.....	33
15.....	1	55.....	4	95.....	10
20.....	6	60.....	24	98.....	1
25.....	14	65.....	13	99.9.....	1
30.....	11	67.....	4	100.....	6

(10) For what parts is the music used in eighth grade written?

This question was designed to obtain information as to the use of the bass clef and the recognition given in the material used to the nature and capacities of the changing voices of the boys. The matter is believed to be one of very great importance. If the bass clef is not used, it is almost certain that the more mature boys lack a part that in range, quietness of progression, and harmonic bearing is appropriate to their voices and consonant with their capacities and tastes at the time. It is a question whether the class disorganization often found in eighth-grade music does not arise largely from just this cause. Yet three-part songs for treble voices are often carried into the eighth grade, though such part songs have now advanced to a high degree of complexity, and imply, by the range, independence, and agility of movement in their parts, the perfection of treble-voice singing rather than the humble beginnings of bass-voice work. The third part, too, to which the basses, in such case, are usually assigned, is constantly standing, even in the final tonic chord, and because of the limitations of treble-voice range, on the third of the chord; and a bass singing this an octave lower becomes dimly conscious of some rudimentary abnormality which he has the greatest disinclination to participate in. In short, being a bass, he should have a bass part to sing; and publishers and supervisors should strive to furnish more music in which the treble voices will be as well provided for as they would be otherwise, while the basses in addition will have appropriate and encouraging parts.

Further technical advancement, as regards rhythmic difficulties, chromatics, and modulations, could well be laid aside at this juncture for the sake of establishing firm mixed-voice part singing and giving the basses proper vocal care. Indeed, the technical study in well-administered systems is completed before the eighth year, and the proper gradation, which is toward more mature thought and mood, rather than toward greater technical complication, is observed in such schools. First steps toward mixed-voice chorus singing, using material adapted to the dawning maturity of the students, is the plan of work in the more successful systems. The table which follows, although not altogether auspicious, shows a happy preponderance of good usage:

TABLE 6.—*Bass clef and voice classifications in eighth grade.*

	Schools.
Bass clef not used.....	126
Bass probably with two or three treble parts or alto-tenor.....	347
Four-part, mixed voices.....	93
Soprano only.....	1
No music in eighth grade.....	4

(11) How do you manage boys' voices during the time of change of voice?

The answers, though divided into the five classes given below, may be said to have fallen into two groups: First, a large group, the first three classes given, characterized by more or less uncertainty of belief and weakness in the technic of managing changing voices; and second, a smaller group (the last two classes given) characterized by definite aim and efficient method, whatever may be thought of the comparative merits of the two methods pursued by the classes in the group. This "division into two groups may appear to be arbitrary and hasty in the light of the headings given in the table; but the text of the replies was carefully weighed before the schools were classified, and few schools reporting under any one of the first three headings gave evidence of having anything more than a negative or passive plan. Safety is sought by asking the boys to sing softly, or to sing very lightly when they wish to sing at all. Again, escape from the responsibility of discovering what every boy can and should do is sought by herding all the boys with changing voices into some one lower part, usually alto-tenor—which, of course, must be utterly bad for many of them. These plans are too loose and general, and seem to be makeshifts rather than methods conscientiously adopted.

On the other hand, a smaller number of replies give evidence of very careful plans—most skillfully and faithfully carried out, as follows:

TABLE 7.—*Management of changing voices.*

	Schools.
No answer or indefinite.....	60
Singing softly (ad libitum) till period is tided over.....	226
A general "blanket" assignment given them, as alto-tenor.....	109
Singing stopped because considered injurious.....	111
Careful individual and general direction and supervision given.....	88

(12) What is the total number of rooms included in your answer?

(13) In how many of these is there a piano?..... An organ?.....

Question 12 was preparatory to question 13. The answers were gratifying to an unexpected degree. They are not absolutely conclusive, as some of those answering doubtless interpreted the question strictly and did not account for pianos in corridors, while others did count these as equivalent to at least one room. Again, kindergartens are sometimes included, sometimes not; and whether they are or are not, is often not stated. It will be noted that a separate entry is made of a large number of rooms that are served in common by pianos that are at the disposal of groups of rooms, but how many more of these there may be that were not reported can only be conjectured. The table, therefore, favorable as the showing is, gives estimates that are probably lower than the facts would justify.

Pianos.—It appears that 42,644 rooms, to which must be added the number of rooms (not reported) in Roanoke, Va., Providence, R. I., New Britain, Conn., and Akron, Ohio, have 4,061 pianos. This is something over 9.5 per cent, but Roanoke and Providence report no pianos in rooms, and their figures, if available, would therefore tend to lessen the percentage. But this decrease would be very small, and against it must be counted a number of instruments not reported, which serve each of a group of rooms occasionally. Thus considered, it is probable that 10 per cent of the schoolrooms reported have pianos available for their lessons.

We find that 12,226 rooms, plus the number of rooms (not reported) in Chattanooga, Tenn., and Charleston, S. C., have one to three pianos in each school building, or a piano in a music room, or pianos for eighth grades, or for assembly halls. Charleston reports a piano in each music room and a departmental plan.

The following cities (included above) are worthy of note:

Cities reporting rooms and pianos.

Cities.	Rooms.	Pianos.
Cincinnati, Ohio.....	1,000	250
Ithaca, N. Y.....	41	22
Minneapolis, Minn.....	900	100
Rochester, N. Y.....	800	100
St. Louis, Mo.....	2,194	700

Boston (not included in tables) reports 2,000 rooms and pianos "in primary classrooms only." New York City, 16,000 rooms, reports under pianos, "practically none."

Organs.—The statistics show that 56,505 rooms, plus the number (not given) in Akron, Ohio, Roanoke, Va., Chattanooga, Tenn., Providence, R. I., and New Britain, Conn., have 1,769 organs.

Pittsburgh, Pa., 1,500 rooms, reports 20 stationary and 127 portable organs, the latter serving the great majority of all the rooms in daily lessons. Another school of 40 rooms likewise reports portable organs so used.

A piano or an organ in a schoolroom adds to the musical experience and progress just what it would add in a home or in a studio, as compared with these places without any instrument. Not only is the musical experience broadened and the schoolroom atmosphere enriched, but technical progress is furthered. In ear training a sharp definition of pitch and a steady production of tone that can not be hoped for from most voices is, with instruments, made possible. Chromatics, scale formation, and part singing can also be better taught by the use of keyboard instruments. It is not an unimportant matter, therefore, that so many schoolrooms are equipped with them.

- (14) (a) Does a special teacher of music give all the lessons?
 or (b) do the grade teachers give all the lessons without
 special departmental supervision? or (c) do the grade
 teachers carry on the work under the direction of a super-
 visor of music?

The table shows the supervisory plan to be practically universal.

TABLE 8.—*Departmental plan of singing lessons.*

	Schools.
Special teacher (supervisor) gives all the lessons.....	35
Grade teachers give all lessons, with no special departmental supervision.....	15
Grade teachers give lessons under instruction of a supervisor.....	558
Superintendent gives lessons.....	1

Cincinnati reports all three conditions. One school reports first plan (a) above for seventh and eighth grades.

- (15) How often does the supervisor of music visit each room?

TABLE 9.—*Visits of supervisor to rooms.*

Number of visits.		Number of visits.	
Days per week:	Schools.	Once in—	Schools.
Five.....	1	Two weeks.....	128
Four.....	1	Three weeks.....	39
Three.....	12	A month.....	41
Two.....	48	Five weeks.....	5
One.....	264	Six weeks.....	9
Alternate days.....	4	Eight weeks.....	4
Once in—		Times per year—	
Three days.....	2	Six (Salt Lake City).....	1
Six days.....	3	Four (Trenton, N. J.).....	1
Seven days.....	1	Three (Indianapolis, Ind.).....	1
Eight days.....	1	Twice (Baltimore, Md., and Seattle, Wash.).....	2
Six times per month.....	2		
Three times per month.....	2		
Twice in three weeks.....	1		

In addition to these cities, Atlanta, Ga., reports schools for white children visited each seven or eight days; schools for negroes, once in six weeks. One school reports grades 1 to 6 visited every other week; grades 7 to 9, visited two days per week.

- (16) Are prospective grade teachers required to pass an examination
 in music? If so, who prepares the questions?

TABLE 10.—*Examination of teachers.*

	Schools.
Teachers examined.....	181
Teachers not examined.....	368
Teachers not always examined.....	8
Questions prepared by—	
State or county board.....	43
City examining board.....	18
Supervisor or director of music.....	60
Superintendent of schools.....	28

By Table 8 it is seen that grade teachers in the vast majority of schools do the direct teaching under the guidance of a supervisor, but by the first part of this table it is seen that no preparation for this work is required in a large majority of school systems. The inconsistency and weakness of this is obvious.

It will be noted that 32 of the 181 schools reporting that teachers are examined do not reply as to the source of the questions given. Probably there is no fixed rule in these cases. Examinations are often held during the summer months when the schools are disorganized, and any recognized set of questions might in such cases be used.

(17) In what branches is the special teacher or supervisor of music required to pass an examination?

This question will be met with again in that section of this report entitled "Music in State school systems." It is sufficient to say here, with regard to examinations and all other practices looking to ascertaining the competency of public-school music teachers and to issuing them licenses to teach, that there is extreme diversity and confusion, as well as considerable weakness.

As a specialist the supervisor should give evidence of possessing a high degree of special knowledge; as a teacher and director of teachers he should give evidence of possessing a pedagogical knowledge at least equal to that required of the grade teachers whom he is chosen to direct. Yet often the manner of certification leaves one or the other of these capacities open to grave doubt, and sometimes neither is conclusively ascertained.

Conscientious judgment of each individual applicant by local authorities, enlightened as this judgment is by the general increase of knowledge and guided as it is by the advancement made in standards of teaching, alone protects the situation from great weakness. It is not too much to ask, however, that such individual judgment be safeguarded by State regulations that shall insure at least the major requirements for successful supervising.

TABLE 11.—*Examination of supervisors.*

Supervisors examined in—	Schools.
Music.....	120
Music and pedagogy.....	95
Music and common branches.....	27
Regular branches and not in music.....	12
Vocal music.....	2
Supervisors not always examined.....	1
Supervisors not examined in any subject.....	152
Supervisors take same examinations as grade teachers.....	4

The following indirect answers were recorded:

	Schools.
State license qualifies.....	5
Adequate preparation (such as graduation from conservatory of music) qualifies.....	3
Normal-school training decides.....	14
State requirements sufficient ¹	33
Training in special or normal schools.....	18
Preparation in recognized school of music.....	28

The schools of Dunmore, Pa., were, we have been told, reported by the Mosely Commission as having the best singing the members of the commission heard in any school in America. In this light the report of music in the grade schools of Dunmore is of prime interest. It is given verbatim, the answers being in italic.

MUSIC IN ALL GRADES BELOW THE HIGH SCHOOL, DUNMORE, PA.

1. Is music required? *Yes.*
2. How many minutes per week are given to it in each grade? *About 150 in lower; 100 in upper.*
3. Is the course graded? *Yes.*
4. Give titles and authors of textbooks used in each grade. *Harmonic Reader by Ripley and Tapper, Sight Singing Melodies (Newton).*
5. Do you give particular attention to voice building? *Yes.*
How is this done? *By watching voice quality in drills and all other exercises.*
6. *Features of practice, by grades:*
 Rote singing: Grades 1, 2.
 Staff notation and sight singing: Grades 2, 3, 4, 5, 6.
 Individual singing: Grades 2, 3, 4, 5, 6, 7.
 Vocal drill: *All grades.*
 Ear training: Grades 3, 4, 5, 6, 7.
 Dictation: Grades 3, 4, 5, 6, 7, 8.
 Written work: Grades 3, 4, 5, 6, 7.
 Sight reading, using syllables: Grades 2, 3, 4, 5, 6, 7, 8.
 Singing words at sight: Grades 3.
 Two-part singing: Grades 3, 4, 5, 6, 7.
 Three-part singing: Grades 7, 8, 5, 6.
7. Are the pupils "marked" in music? *Yes.*
If so, are the marks considered in their class standing? *Yes.*
8. What are the steps in your method of teaching children in primary grades to sing by note? *Tonic chord on 3 lines—D, M, S; by the end of year 5-line staff is completed.*
9. What percentage of the pupils in the grammar grades can sing an ordinary hymn tune at sight? *80 per cent.*
10. For what parts is the music used in eighth grade written? *4 parts—alto, soprano, tenor, bass.*
11. How do you manage boys' voices during the time of change of voice? *Sing softly, using only those tones that come with ease.*
12. What is the total number of rooms included in your answers? *About 59.*
13. In how many of these is there a piano? *3. An organ? 3.*

¹ These will be found to be unstandardized.

14. (a) Does a special teacher of music give all the lessons? *No.* Or (b) do the grade teachers give all of the lessons, without special departmental supervision? Or (c) do the grade teachers carry on the work under the direction of a supervisor of music? *Yes.*
15. How often does the supervisor visit each room? *Twice a month.*
16. Are prospective grade teachers required to pass an examination in music? *Yes.* If so, who prepares the questions? *The State.*
17. In what branches is the special teacher or supervisor of music required to pass an examination? *In addition to music we expect music teacher to have all the qualifications of grade teachers. We have always had teachers with such qualifications.*

Several factors that would tend toward securing results of great excellence are to be noted in this report. The amount of time given per week is quite exceptional, as reference to Table 2 will show. Voice production is wisely guarded at all times when the voice is used, though special vocal drill is also given. The careful organization of work, as reported under "Features of practice," is also commendable. Somewhat more unusual, however, is the unqualified affirmative used in answering question 7. It leaves little doubt that music in Dunmore is rated as a "regular" and not a "special" subject and is given the sensible sort of treatment that such classification always brings to a subject.

In conjunction with the amount of time accorded, this gives a strong plan of organization. The answers to questions 8, 10, 11, 14, 15, 16, 17 are also commended to the attention of the reader.

MUSIC IN HIGH SCHOOLS AND IN RELATION TO THE COMMUNITY.

The following questionnaire was used as the basis of this investigation of music in high schools:

QUESTIONNAIRE—HIGH SCHOOLS.

18. What is the total number of pupils in the high school or schools?
19. How many credits (total) are required for graduation?
20. Systematic courses offered in musical study or practice:

Courses	Is the course optional or required?	Number of pupils pursuing each course.	"Credits" allowed toward graduation for each course.	Is the course taught by the supervisor or by a special teacher?	Titles and authors of textbooks.
Chorus practice.....
Orchestra.....
Musical history.....
Appreciation.....
Harmony.....
Sight singing.....
Elementary theory.....

21. How often is there assembly singing in your high school?
22. Is applied music under outside teachers, as piano, voice, violin, etc., credited as school work toward graduation? If so, kindly report, using the form following:

Courses.	Number of pupils pursuing each course.	Length of course in months.	"Credits" allowed toward graduation for each course.
Piano.....
Organ.....
Voice.....
Violin.....
All other orchestral instruments.....

23. Are such private teachers required to meet standards set by the high-school principal?
24. How many mixed-voice choral organizations are there in the community?
25. Is any one of these choruses conducted by the local supervisor or special teacher of music?
26. Is the high-school chorus largely influential in providing recruits for these choruses?
27. Is the high-school chorus largely influential in providing recruits for the chorus choirs of the community?

28. How many amateur orchestras or instrumental combinations are there in the community?
29. Is any one of these organizations conducted by the supervisor or special teacher of music?
30. Is the high-school orchestra a factor in the maintenance of these organizations?
31. Does the school own orchestral instruments that are available for students who wish to learn?
32. How many and what instruments are so owned?
33. If there is a people's chorus, or a people's orchestra, does it meet in a school building or receive any support from the school system?
34. In general, is the musical interest, knowledge, and activity of the adults of the community largely influenced by the music in the public schools? If not, why not?

The total number of school systems included in the tables following is 631. Of the 631 schools, 189, or practically 30 per cent, have no music except assembly singing; the other 442, or practically 70 per cent, have some music other than assembly singing:

The distinction between chorus practice and assembly singing could not always be drawn. Incidental evidence in the papers tends to prove that often the assembly singing is of the nature of a chorus rehearsal; that is, the voices are classified as to parts, good and pretentious choruses are studied, and half an hour or more several times a week is devoted to such practice. On the other hand, many who reported chorus singing, as required, evidently had in mind nothing more than assembly singing, even when this involved but the singing of hymns or patriotic songs as incidental to a chapel service, and, it is safe to assume, without classification of the students as to the parts sung. The distinction between these two modes of activity turns the scale more often than any other factor in determining whether to reckon a high school as having any instruction whatever in music or not. The most careful study was therefore given the reports, and the figures presented above may be regarded as reliable. They mean that 30 per cent of the high schools reporting do nothing to advance music beyond the stage it has reached in the eighth grade; and this percentage may be taken as representative.

QUESTIONS AND ANSWERS.

Questions 18 and 19 are incidental to calculations made later, and are, therefore, not reported upon separately.

(20) Systematic courses offered in musical study or practice.

In the tables following, a classification of schools with regard to the number of students enrolled was adopted. The object of this classification was to ascertain whether the size of the school bore any fixed relation to the nature of the musical practice. The enrollment given, however, is for an entire school system, and in the larger cities is, therefore, distributed among a number of high schools.

TABLE 12.—Chorus practice—Plan of organization.

High-school enrollment.	Number schools reporting chorus.	Enrollment in reporting schools.	Schools having chorus optional.		Schools having chorus required.		Schools reporting chorus optional and required.	
			Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
1-100.....	10	699	7	7.0	3	3.0		
100-250.....	115	19,759	55	47.8	60	52.1		
250-500.....	159	53,044	99	62.2	54	33.9	6	3.7
500-750.....	48	29,044	35	72.9	12	25.0	1	2.0
750-1,000.....	18	15,132	11	61.1	6	27.7	2	11.1
1,000-2,500.....	41	55,923	30	73.1	10	24.3	1	2.4
2,500 and over.....	17	132,848	6	35.2	9	52.9	2	11.7
Total.....	408	306,449	243	59.5	153	37.5	12	30.0

The percentages are relative to the 408 schools reporting chorus. It is to be remembered that the remainder of 631 high schools have no music or only assembly singing.

"Optional and required" is equivalent to a limited requirement; for instance, for one year or two years, or required of senior class, but optional beyond the fulfilling of these requirements.

The expectation was that the optional plan would be favored in the larger city systems, but the figures do not bear this out. The optional plan seems rather to be favored in town and city systems, where the separate high schools are likely to be fewer and of large enrollment: to wit, 250 to 500, 500 to 750, 750 to 1,000, 1,000 to 2,500. It may be that the requirement in the largest cities is for the sake of that social solidarity so likely to be absent in our cosmopolitan centers; for this is not only highly desirable in school life, but on the school rests largely the responsibility of contributing it to the Nation. Music is not the least agency in this endeavor.

TABLE 13.—Chorus practice—Percentage of students taking.

High-school enrollment.	Enrollment in schools reporting chorus optional.	Students entering chorus optional.		Enrollment in schools reporting chorus required.	Students entering chorus required.		Enrollment in schools reporting chorus optional and required.	Students entering chorus optional and required.	
		Number.	Per cent.		Number.	Per cent.		Number.	Per cent.
1-100.....	422	250	59.2	247	227	91.9			
100-250.....	8,431	4,191	49.7	9,371	8,744	93.3			
250-500.....	28,790	10,080	35.0	14,433	11,968	82.7	2,063	1,057	51.5
500-750.....	18,200	4,235	23.2	5,333	5,063	94.9			
750-1,000.....	7,400	2,399	32.4	4,290	3,515	81.9	1,712	1,356	78.2
1,000-2,500.....	22,743	7,572	33.1	12,331	11,241	91.0	1,300	950	73.1
2,500 and over.....	26,580	7,413	28.9	42,400	37,900	89.3	7,363	3,500	47.5
Total.....	121,574	36,140	29.7	88,426	78,648	88.9	12,332	6,863	55.6

It will be noted that the total enrollment of any group of schools as given in this table (and computed by adding the numbers for that group in the three enrollment columns) is less than the total enrollment given for the same group in the preceding table. This is due to the fact that a number of schools which reported their enrollment and plan for chorus work did not report the number of students entering chorus. In reckoning the percentage of students taking chorus, these schools were necessarily eliminated. There were 57 such, 35 having chorus optional, with a total general enrollment of 71,701; 21 having chorus required, with a general enrollment of 11,867; 1 having chorus optional and required, with an enrollment of 550. These numbers added to the totals of the 3 enrollment columns of the table will give the total 306,449 of the preceding table.

If chorus practice is made optional, it is chosen by the students of smaller systems, it would seem, more generally than by those of larger systems. The fairly regular decrease in percentage here is quite striking.

Of the 222,331 students in high schools which offer chorus practice under one plan or another and report the number of students entering, 121,651, or 54.7 per cent, are so entered. The greatest percentages are found in the first two groups (the smaller schools), being here, respectively, 71.3 per cent and 72.6 per cent. The third, fourth, fifth, and sixth groups vary from 39.5 per cent (fourth group) to 54.2 per cent (fifth group). The last group, of largest city systems, shows a sudden increase to 64.7 per cent.

All but eight of the high schools reporting chorus practice reported as to the credit given it, with the result shown in the next table.

TABLE 14.—Chorus practice—Credit given.

High-school enrollment.	Total number of schools reporting as to credits.	Schools reporting optional chorus, grouped as to credits.				Schools reporting required chorus, grouped as to credits.				Schools reporting optional and required chorus, grouped as to credits.			
		No credit.	Poor.	Fair.	Good.	No credit.	Poor.	Fair.	Good.	No credit.	Poor.	Fair.	Good.
1-100.....	9	4		2		2			1				
100-250.....	113	21	7	9	16	41	5	4	10				
250-500.....	156	44	8	14	30	33	6	7	7	4		1	1
500-750.....	48	11	3	8	13	9	1	1	1				
750-1,000.....	18	3	2	2	4	4						1	
1,000-2,500.....	41	10	4	6	10	7	1	2	1				2
2,500 and over.....	16	1		2	3	5		2		1			
Total.....	400	94	24	43	76	101	13	17	20	7		2	3

Summary of Table 14.

	No credit.	Poor credit.	Fair credit.	Good credit.	Total.
Number of schools reporting amount of credit.....	202	37	62	99	400
Percentage.....	50.50	9.25	15.50	24.75	100

It is impossible to state briefly the various methods by which the relative strength of credits was computed for this table. In general, however, all reports were gauged by the following standard:

Good credit.—Sufficient to insure the making in music of at least one-tenth of the total number of credits required for graduation. Or at this rate if on meager time as regards the number of hours per week given or the number of semesters allowed. Credit per hour to equal that given in other branches, according to whether preparation for recitations is or is not demanded.

Fair credit.—Sufficient to insure making at least one twenty-fifth of the total number of credits required for graduation, with the same provisions as the preceding.

Poor credit.—All below fair.

It was expected that a relationship would be discovered between the amount of credit offered for chorus work and the number of students enrolling in chorus when this is optional. A computation was begun on this basis, but was soon abandoned, as the expected relationship did not appear to the slightest extent. Probably the enthusiasm and ability for leadership of the teacher are more weighty factors. Again, when chorus work is strongly credited, it is likely to demand more time and some study along associated technical lines; and, as it is not a major study, but must be added by most students to an already full schedule of hours, it can not be chosen, even by those who favor it most, unless it is administered as a comparatively light addition to their regular work. That chorus practice should be so poorly credited as it is, however, is either a reflection upon the value of the work done, the musical judgment of the school authorities, or the sense of justice of the school officials who fix the credits.

TABLE 15.—Chorus practice—Evaluation of the music sung with reference to "optional" or "required" plans.

High-school enrollment.	No. of schools.	Chorus optional; material—			Chorus required; material—			Chorus optional and required; material—		
		Weak.	Good.	Strong.	Weak.	Good.	Strong.	Weak.	Good.	Strong.
1-100.....	7	3	2	1	1	1				
100-250.....	82	21	16	1	15	29	2			
250-500.....	113	15	49	5	13	37	5	2	8	1
500-750.....	26	6	11	4	2	5				1
750-1,000.....	13	2	4	2	2	1			1	
1,000-2,500.....	35	8	13	5	2	5	2			
2,500 and over.....	17	2	3	1	2	2			1	1
Total.....	207	57	91	19	37	70	14	2	5	3

Summary of Table 15.

	No. of schools.	Percentage.		
		Weak.	Good.	Strong.
Optional.....	166	34.3	51.8	10.8
Required.....	121	30.5	57.8	11.5
Optional and required.....	10	20.0	50.0	30.0
All classes.....	297	32.3	55.8	11.7

The terms under which the chorus material used is classified may lead to an impression less favorable than the facts justify.

Under "strong" is included only material that is worthy of the attention of the average small choral society, such as cantatas by the best composers, short oratorios or oratorio selections, choral ballads, excerpts from operas, and some of the lesser and easier operas entire. These are used in larger schools for concert purposes, their preparation often constituting the greater part of the season's work.

Under "good" are included all the better supplementary octavo publications arranged for high-school use, and consisting of oratorio and opera choruses, as well as part songs of varying degrees of length and difficulty, but of unquestioned musical value, and also of several of the better song books for high schools that cover much the same ground as the octavos mentioned.

Under "weak" are included principally song books that are hardly beyond the standards recognized for assembly singing. These books are characterized by part writing that is rudimentary and implies no organized chorus drill, by subjects and texts that are commonplace, by editing that betrays lack of artistic conscience and musical knowledge, and by the inclusion of much material that has no value beyond the fact that it is familiar or popular and can be sung in any style without detriment to it.

Measured by these standards the table shows gratifying accomplishments in high-school chorus singing, over two-thirds of all schools reporting being aligned on the side of music that must be of value to those studying it.

It is worthy of note that where chorus is required the music is somewhat more advanced than where chorus is optional. Evidently the advantage gained through election to chorus by a proficient minority is more than offset by the gain in size, enthusiasm, and strength of support that is experienced when the entire school cooperates in chorus work.

TABLE 16.—Orchestras (and bands)—Membership, instruments owned.

[No report of bands was requested, but the reports voluntarily made are recorded.]

High-school enrollment.	Orchestras		Bands.		Instruments owned by school.
	Number. ¹	Members. ²	Number. ¹	Members. ²	
1-100.....	2(+1)	16	1		3
100-250.....	39(+11)	409	(+1)		33
250-500.....	76(+15)	944	(+2)		33
500-750.....	32(+8)	689			69+
750-1,000.....	8(+2)	143			3
1,000-2,500.....	31(+6)	774	2(+2)	48	111
2,500 and over.....	(+3)				43
<i>Orchestras in cities:</i>					
Boston.....		239			7
Jersey City.....		30			7
Providence.....		70			0
Pittsburgh.....	(¹)	62			2
Philadelphia.....		300			0
New York.....		350			7
Buffalo.....		0			0
Cincinnati.....		0			30
Seattle.....		80			(¹)
Minneapolis.....		75			0
Chattanooga.....		0			
Total.....	192(+46)=238	4,181	3(+5)	73	205+

¹ The orchestras and bands added in parentheses are all such as failed to report their membership. Therefore the number of members given of orchestras and bands is the number found in the orchestras and bands not tabled in parentheses.

² In the 43 instruments owned by schools of 2,500 or over.

³ Rents instruments.

⁴ Just starting fund.

⁵ None; "but a number of high-school players play in Chattanooga Symphony Orchestra."

To the sum of 238 orchestras must be added an indefinite number in nine large cities; also a string quartet conducted by Charles A. R. Stone, superintendent of schools, Coldwater, Mich., who further teaches musical appreciation in the high school there.

To the sum of 4,181 members of orchestras must be added the combined membership of 46 orchestras not reported as to the number of members composing them, and also the members of the string quartet just mentioned.

The 192 orchestras reporting their membership have in all 3,037 members, an average of almost 16 per orchestra.

To the 295 instruments owned by the schools and available for practice and orchestral use to student members must be added "a number" in Boston and in New York City. Seattle reports in this connection, the practice of renting such instruments as are needed, and Minneapolis reports "just starting a fund" for the purpose of such purchase. Cincinnati, reporting 30 instruments, states that a fund of \$750 was granted by the board of education and that the schools raised \$325 more.

The report of Chattanooga, giving evidence of a fine articulation between the school and the community, is most interesting.

TABLE 17.—*Orchestras (and bands)—Credit given.*

High-school enrollment.	None.	Poor.	Fair.	Good.
1-100.....	2			7
100-250.....	35	2		15
250-500.....	59	4	5	10
500-750.....	17	3	6	5
750-1,000.....	4	1		10
1,000-2,500.....	18	3	3	5
2,500 and over.....	4		1	
Total (219 in all).....	139	13	15	52
Percentage.....	63.4	5.9	6.8	23.7

Disregarding the comparative amount of credit given, the figures are as follows: No credit given, 63.4; some credit given, 36.5.

A greater number of orchestras and instrumental ensembles, 239 in all, report upon their leadership. This report is as follows:

TABLE 18.—*Leadership of orchestras and bands.*

Conducted by—	
The supervisor of music ¹	150
A special teacher.....	76
A high-school teacher.....	5
The high-school principal.....	5
A high-school pupil.....	2
The superintendent of schools (the string quartet before mentioned).....	1

As to the credit given orchestral practice, a few words of comment are pertinent.

The number of orchestras and the number of players enlisted in them is cause for hearty congratulation; but proper recognition is not accorded such activity, as is shown by the weak credit given and by a large number of reports that reveal that the orchestras are not under school control, but are loosely organized and lightly regarded.

This means that orchestras are often managed in such a way as to secure no educational results, but are rather contributors to the social pleasures of the schools, and that they aim at no definite advance in musical education for the players and no advance in musical understanding for the hearers. Some knowledge, it is true, must result, but it is not knowledge of the beautiful in music.

The possibilities and functions of orchestral playing were reviewed in a preliminary report of the committee on music, acting under the committee for the reorganization of secondary education for the National Education Association. This preliminary report was read at the meeting of the National Education Association in Salt Lake City, July, 1913. The following are quotations from it:

This branch of musical study and practice should be an invariable offering. It should be open to any student qualifying for all four high-school years.

¹ In addition, Seattle reports its orchestras as conducted under both of the first two plans given.

The musicianship that results naturally from ensemble playing is more advanced than that which arises naturally from ensemble singing. More hours of practice and preparation are necessary before successful participation is possible; the expression of the musical thought or impulse is less direct than in singing and becomes a matter, therefore, of greater reflection; the mechanical nature of the medium of expression makes sight reading and a knowledge of staff notation more exact; the number and diversity of the orchestral parts—diversity in pitch, tonal quality, and rhythmic procedure—make the whole a richer complex than is presented in chorus work; and this complexity and variety has attracted composers to orchestral expression for their greatest works.

Nevertheless, the course in orchestral ensemble must be guarded, if it attains its best ends. The following recommendations are therefore urged:

First. The instruments should be played in the manner of their solo capacities, the ideals of chamber music and the refined treatment of each part in a symphony orchestra being ever kept in mind.

Second. Music should be selected that, however easy, still recognizes these particular values for each and every instrument.

Third. The orchestra should be considered an orchestral class or orchestral study club primarily, and a factor for the diversion of the school only incidentally.

Fourth. Instruments should be bought by or for the school, to remain school property, and these should be loaned, under proper restrictions, to students who will learn to play them. The rarer instruments, such as the double-bass, timpani, French horn, oboe, bassoon (or any less rare that are yet usually lacking in any particular school), should be bought. Only by such means can orchestral richness and sonority be secured, the real idiom of orchestra be exemplified, and advanced orchestral literature be made practicable to the students.

Fifth. Seventh and eighth grade orchestras, similarly conducted and equipped with a like generous outfit of school-owned instruments, should be organized as training schools for the high-school orchestra.

Reports of bands were not requested, but all voluntarily reported have been tabulated. The band has a worthy function, and if administered in accordance with the aims just outlined for orchestra, may serve better purposes than merely advertising the school—while continuing to do this. Its varieties of color are, however, inferior to those of the orchestra, and the literature of its instruments, either singly or in ensemble, is notably poorer and more meagre than that provided by the great composers for the orchestra. It is consequently a far less valuable service to a boy to enlist his interest in band than to enlist it in orchestra.

Academic: Musical history, musical appreciation, harmony.—In studying the accompanying tables the following explanation needs to be borne in mind:

First. The total number of schools reporting is divided between two columns. Those in the first column reported the subject, but did not report the number of students entered in their classes. Those in the second column did so report, and the aggregate number of students entered is therefore stated in connection with this number of schools.

Second. The schools are grouped under plans A, B, and C. By plan A is meant the study of the subject in a formal way, as a well-defined, separate branch. By plan B is meant the study of the subject in combination with one or more of the other branches reported, as history and appreciation combined, or elementary theory and harmony combined. Many of these combinations are quite proper and desirable, and imply by their adoption no indefiniteness or weakness in the course. Indeed,

had it not been known that in some schools the subjects were separated, the questionnaire would have been formulated to combine them. (Chorus is not included in such combinations under the intention of our plan B; see plan C). By plan C is meant incidental attention to musical history, appreciation, or harmony, or any or all of these, in connection with chorus practice, in which case the work is probably very meager and is of advantage only because of the greater number of students who by this plan at least have their attention directed toward higher phases of musical study.

Third. The largest cities reporting these subjects (cities enrolling more than 2,500 high-school students) are given specific mention. The numbers of students in their classes are not stated, but it must be borne in mind that these indeterminate numbers would swell considerably the totals given.

To the number of students given must be added those in the nine schools reporting the subject taught but not giving the number of students entered in the classes.

The following large cities, each with high-school enrollment of more than 2,500, should also be added as reporting the subject: Boston, Cincinnati, Kansas City, New York, Pittsburgh. In all of these cities the course is elective, and the credit given, where reported, is fair or good. Pittsburgh reports 118 students; the others do not report the number. New York qualifies the musical history as "incidental." In addition to these, Philadelphia reports "weekly five-minute talks" on the subject. Everett, Mass., reports musical history and appreciation in grades 7 to 9. One school of 250 students reports a course in musical history, appreciation, harmony, elementary theory, and sight singing combined for all normal-school students.

To the number of students given must be added those in the six schools reporting the subject taught but not giving the number of students entered in the classes.

The following large cities, each with a high-school enrollment of over 2,500, should also be added as reporting the subject: Boston, Cincinnati, Kansas City, New York, Philadelphia, Pittsburgh (118 students in history and appreciation combined in Pittsburgh). The course in Philadelphia is defined as "vocal and instrumental recitals for and by the pupils." Rochester, N.Y., reporting 50 students, is included in the cities having fewer than 2,500 high-school students that report this subject.

TABLE 19.—*Musical history*

High-school enrollment.	Schools not reporting number of students entered.	Schools reporting number of students entered.	Plan A.		Plan B.		Plan C.		Elective.	Required.	Credits.				Use player piano.	Use Victrola.	Total number of students under plans A, B, and C.
			Schools offering.	Students taking.	Schools offering.	Students taking.	Schools offering.	Students taking.			None.	Poor.	Fair.	Good.			
1-100.....	1	16	1	15	1	25	7	643	16	4	6	1	5	9	1	3	75
100-250.....	1	9	2	40	6	130	1	70	10	4	4	1	2	4	3	3	872
250-500.....	1	6	1	30	4	220	1	46	7	1	1	1	1	4	1	4	240
500-750.....	2	4	3	78	4	446	1	80	5	11	1	1	1	5	1	4	296
750-1,000.....	1	13	3	78	9	1,214	1	80	13	5	1	2	1	10	2	3	446
1,000-2,500.....	9	49	7	161	32	2,299	10	839	31	7	12	3	10	32	3	15	1,370
Total.....	9	49	7	161	32	2,299	10	839	31	7	12	3	10	32	3	15	3,299

1 Has limited requirements, as for normal classes (an excellent plan, held in Washington, D. C., for theory, and in many places besides those named for one branch or another), or required of seniors, or freshmen, and so on.

Summary of Table 19.

Plans of study.		Schools offering.	Students taking.
Plan A.....	7	7	161
Plan B.....	32	32	2,299
Plan C.....	10	10	839
Total.....	49	49	3,299

TABLE 20 — Musical appreciation.

High-school enrollment.	Schools not reporting number of students entered.		Schools reporting number of students entered.		Plan A.		Plan B.		Plan C.		Pictive	Required	Credits.				Use player piano.	Use Victrola.	Total number of students under plans A, B, and C.
	Schools not reporting number of students entered.	Schools reporting number of students entered.	Schools offering.	Schools taking.	Schools offering.	Schools taking.	Schools offering.	Schools taking.	Schools offering.	Schools taking.			None.	Poor.	Fair.	Good.			
1-100.....		3									3		1	1	1				154
101-250.....		2	2	115		1	9			3	10		5	1	2	5		8	565
251-500.....	4	2	2	183				3		680	1						1		246
501-750.....	2	1	2	216		2				1	1								27
751-1,000.....		8	4	327		2	285	3	2,184	9	9	2	3	1	4	2	3		2,996
1,001-2,500.....	2										23	4	9	3	8	7	1	13	4,288
Total.....	6	23	15	930	3	294	6	3,064											

11 elective and required.

Summary of Table 20.

Plans of study.		Schools offering.	Students taking.
Plan A.....		15	930
Plan B.....		3	294
Plan C.....		6	3,064
Total.....		24	4,288

As the two subjects just reported, history and appreciation, are very properly often combined, and as their objective, whether they are combined or not, is much the same, the following table of the two together is of interest:

Summary of schools offering both history and appreciation of music.

Plans of study	Schools offering.	Students taking.
Plan A	22	1,901
Plan B	35	2,583
Plan C	16	3,903
Total	73	7,587

To these must be added the number of school systems and the cities given above as reporting the subjects, but (except Pittsburgh) not the number of students pursuing them.

To the number of students given must be added those in the four schools reporting the subject but not reporting the number of students entered in the classes.

The following large cities, each with a high-school enrollment of over 2,500, should also be added as reporting the subject, but with the exception of Pittsburgh and Newark, N. J., not reporting the number of students: Boston, Cincinnati, Kansas City, Newark, N. J. (49 students), New York, Philadelphia, Pittsburgh (88 students). New York reports harmony as "incidental" and Philadelphia reports it for "senior girls."

From the foregoing it is found that all three subjects, taught to some extent alone or in some combination, enlist a total of 112 classes (or groups of classes within a city system), with an enrollment of 8,292 students. Taught under plan A, the number of classes or class groups is 54, enrolling 1,536 students; under plan B the number is 40, enrolling 2,750 students; under plan C, the number is 18, enrolling 4,006 students, with additions from incompletely reported systems and in large cities, as these have been stated before.

TABLE 21.—Harmony.

High-school enrollment.	Schools reporting number of students taking.	Plan A.		Plan B.		Plan C.		Elec- tive.	Re- quired.	Credits.			Total students under plans A, B, and C.
		Schools offering.	Stu- dents taking.	Schools offering.	Stu- dents taking.	Schools offering.	Stu- dents taking.			None.	Poor.	Fair.	Good.
1-100.....	2	10	64	2	120	1	3			1		4	6
101-250.....	11	9	98	2	25							6	5
251-500.....	5	5	104							1		2	1
501-750.....	2	2	15										15
751-1,000.....	2	9	164	1	12	1	100				2	2	7
1,001-2,500.....	11												
Total.....	4	39	445	5	157	2	103			2	2	14	19

Summary of schools offering harmony.

Plans of study.		Schools offering.	Students taking.
Plan A.....		32	445
Plan B.....		5	157
Plan C.....		2	103
Total.....		39	705

The following inferences may safely be drawn from these findings:

1. The order of popularity with the students in regard to these three subjects is, (1) appreciation, (2) history, (3) harmony. Also the less formal and academic the plan, the greater its popularity; to the extent that when offered in an incidental way only, in connection with chorus practice, either subject enlists a remarkably increased number of students. Unquestionably the element of time is an influential one in bringing about this condition. College entrance requirements or vocational courses insistently demand the whole of serious endeavor that the pupil can put forth, though music may be of infinite attractiveness and interest to him. The remedy is certainly to insist that the colleges broaden their educational programs, and that vocational courses in high schools be carefully worked to the maximum of efficiency in fewer hours, to the result that students looking to severely practical ends will not miss entirely the enrichment of life given by study of the deeper and nobler art values.

2. The order of popularity with school authorities is (1) history, (2) harmony, (3) appreciation, with a clearly manifest and wholly intelligent desire to teach harmony by plan A, history by plan B (combined almost constantly with appreciation, in order to avoid a pedantic course), and appreciation by plan A.

All three branches are almost invariably elective, except when taught informally, as incidental to chorus, when the "required" plan at once acquires favor, or when required in a limited way, as, for instance, of prospective teachers. The credit given is generally reasonably good, as compared with that given in regular academic branches.

There is manifest desire to make high-school music something more than the chorus singing that entails no intellectual reaction upon the material sung. The number of high schools reporting broader activities is part proof of this; and a great number of schools that have nothing but assembly or chorus singing volunteer comments that reveal such a desire. "We are organizing such courses"; "We have no such courses, I am sorry to say"; "We are trying to have this done," are phrases made familiar by the reports. In practice this leads to the strengthening of courses in chorus singing by incidental study of one or more of the branches listed, or to the adoption of formal courses in these branches. The first of these solutions turns the attention of the large number of students to important advanced phases of musical knowledge; the second gives thorough instruction in these branches to a small number of students. This specialized activity is in harmony with the tendency of the age; and it is probable that general enlightenment follows more quickly from it than from comparatively superficial knowledge given to a larger number.

No report of the use of player pianos and talking machines was asked for, but the place given them in schools is so important that a number were voluntarily reported, namely, 9 player pianos and 28 talking machines, plus a number not definitely stated in Kansas City, Mo. (both instruments). The value of these in musical history and appreciation classes can not be overestimated, yet, if these voluntary reports are representative, a word of comment and suggestion is certainly due. If the proportions are representative of general practice, history and appreciation must be altogether too strongly directed to opera, for it is here that the talking machine is indispensable. But it must not be forgotten that, great as this field is, the music par excellence of musicians is not that of opera, but is absolute music—the symphony, the sonata, the string quartet. Here music as a purely tonal art holds undisputed sway, and here pure music as an independent art is to be studied. The opera should not be studied less, but the great instrumental forms should, beyond question, be studied more than the showing made by these voluntary reports would indicate.

Sight singing and elementary theory.—The tables subjoined are made on substantially the plan used for the three foregoing. The number of schools is divided into two columns as before, the first column recording schools that do not state the number of pupils entering the offered classes, the second recording schools that do state the number of students so entering. The larger cities, with two or three exceptions, have not been separately commented upon, and all these are included in the general totals.

TABLE 22.—Sight singing.

High-school enrollment.	Schools not reporting number of students taking.	Schools reporting number of students taking.	Plan A.		Plan B.		Plan C.		Elec- tive.	Re- quired.	Credits.			Total number students under plans A, B, and C.
			Schools offering.	Stu- dents taking.	Schools offering.	Stu- dents taking.	Schools offering.	Stu- dents taking.			None.	Fair.	Good.	
1-100.....	1	0	5	395	2	15	2	202	7	3	3	1	1	4
101-200.....	2	8	5	527	3	98	2	262	7	3	2	1	1	3
201-300.....	3	3	3	817	3	117	2	117	3	3	1	1	1	3
301-400.....	5	6	3	588	2	74	2	74	3	3	1	1	1	3
401-500.....	3	3	2	1,300	2	1,300	1	3,400	3	(1)	1	2	1	1
501 and over.....	1	1	1	67	1	67	1	67	1	(1)	1	1	1	1
Rockford.....	1	1	1	600	1	600	1	600	1	(1)	1	1	1	1
Buffalo.....	1	1	1	600	1	600	1	600	1	(1)	1	1	1	1
Stamford.....	1	1	1	600	1	600	1	600	1	(1)	1	1	1	1
New York.....	1	1	1	600	1	600	1	600	1	(1)	1	1	1	1
Total.....	4	31	16	2,327	11	2,184	4	8,562	23	6	5	1	8	13
														13,073

1 Required of normal-school girls, optional otherwise.
 2 Required of normal classes.

3 Practically required of all.
 4 Four years in music required of normal classes.

TABLE 23.—Elementary theory.

High-school enrollment.	Schools not reporting number of students taking.	Schools reporting number of students taking.	Plan A.			Plan B.			Plan C.			Elective.	Required.	Credits.			Total number of students under plans A, B, and C.
			Schools offering.	Students taking.	Schools offering.	Students taking.	Schools offering.	Students taking.	Schools offering.	Students taking.	Schools offering.	Students taking.		None.	Fair.	Good.	
1-500.....	2	2	2	25	1	60	1	122	1	122	6	2	2	1	1	2	
500-599.....	2	9	7	395	1	10	1	10	1	10	8	15	15	2	3	7	
600-699.....	2	13	12	410	1	10	1	10	1	10	1	1	1	1	5	7	
700-799.....	2	2	1	92	1	88	1	88	1	88	1	1	1	1	1	1	
800-899.....	1	1	1	1	1	129	1	129	1	129	1	1	1	1	1	1	
900-999.....	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
1,000-1,499.....	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
1,500 and over.....	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
Chicheston, New York.....	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
Total.....	5	27	22	952	4	287	1	122	1	122	15	14	14	4	11	9	1,361

* Two required limitedly.

* Required limitedly.

* Nine required limitedly.

As these two subjects, like history and appreciation, are frequently (and properly) combined, the following summary is given:

Summary of schools teaching both sight singing and elementary theory.

Plans of study.	Schools offering.	Students taking.
Plan A.....	38	3,279
Plan B.....	15	2,471
Plan C.....	5	8,684
Total.....	58	14,434

Plans B and C in connection with these subjects imply no questionable combinations, but only various desirable blendings of elementary theory, sight singing, and chorus singing. It is worthy of note that the greater number of schools make these branches elective or limit the requirement and give fair or good credit. The total showing is extremely gratifying; for, although it may be urged that these branches should be completed before the high school is entered, thereby enabling the high school to devote itself to beginning adult musical activities rather than to completing elementary ones, still, if this has not been done, there is solid merit in attacking these problems vigorously at the later date.

In closing this survey of advanced work in music in high schools, some words of appreciation are due. Only a small percentage of the total number of schools reporting have such work; but, had conditions 20 years ago been reported and could such a report now be compared with the present one, it would be found that the progress is enormous, and that it has practically all taken place in this span of 20 years. Since the hope of a musically appreciative people rests upon the high schools rather than immediately with the grades or with the private teacher of music, this advance is most significant and gratifying. It is hoped that all high schools will learn of it; for the practice is so recent and so little of tradition and technic are associated with it, that schools considering such work lack both encouragement and example and often resign the project hopelessly in consequence.

(21) How often is there assembly singing in your high schools?

A total of 571 schools reported on this question, with the following result:

TABLE 24.—*Assembly singing.*

High-school enrollment.	Schools not having assembly singing.	Schools having assembly singing, per week—					Schools having assembly singing—			
		Once.	Twice.	Three times.	Four times.	Five times.	Once in two weeks.	Once a month.	Few times per year.	Occasionally.
1-300.....	64	76	53	23	4	59	1	1		
300-900.....	62	65	35	18	2	31	2	2		
900 and over.....	19	28	7	3		8	2		2	
Total (571 schools).....	145	169	95	44	6	98	5	3	2	
By percentage.....	25.3	29.6	16.6	7.7	1.0	17.2				

Like the amount of time given per week to music in the grades, assembly singing is determined largely by exigencies of the daily program. This accounts for the large numbers having such singing once or twice a week (leaving the same hour open for a three or four hour subject on other days) and again five times a week, while singing three times and four times a week is avoided.

A great number of schools reporting no assembly singing state that this is through lack of an assembly hall. If assembly singing alone were defeated by such a shortcoming, it would be of comparatively little moment; but other values that are lost to both school and community by lack of an auditorium in a large high-school plant are beyond computation.

(22) Is applied music under outside teachers, as piano, voice, violin, etc., credited as school work toward graduation? If so, kindly report, using the form following.

(23) Are such private teachers required to meet standards set by the high-school principal?

This, the most recent feature of practice in relation to high-school music, as it is one of the most progressive, has already gained considerable favor, as the subjoined table clearly shows. The practice rests upon the just assumption that a high school should not discredit educational endeavor merely because this is extramural and beyond the power of the school to provide. The further assumption is of course included that, in a just and broad evaluation of all educational subjects, applied music, in the case of those who are attracted to it, is not less valuable than literary study, geometry, or other regular branches; with the additional implication that education will

not be less broad if one of these regular branches, through each of one or more of the high-school years, is exchanged for equivalent industry and progress in some line of musical practice. If such advantage is denied, as it has been in the past, many students to whom music as an avocation or as a profession would mean much are forced to abandon it, at the time when practice is most essential, for the sake of what are to them less desirable and less productive studies; or else they must abandon the school training in its entirety and devote themselves to nothing but music, with such scattered general training in addition as their often meager resources may permit them to obtain. Between these two extremes it would seem that the middle course is desirable, namely, that the State still provide all that is wished of a general educational nature, and also supervise the extra-mural study in a way to insure its value to the student and its right to a place in a governmental system of education.

TABLE 25.—*Applied music.*

Schools.	Number of students in—					Total students by schools.	Length of course.				Credit allowed.		
	Piano.	Org. a.	Voke.	Violin.	Orchestral instruments.		One year.	Two years.	Three years.	Four years.	Poor.	Fair.	Good.
A	20			3		31	1						
B	25					25							
C	(2)					2							
D	44			2	1	48							
E	38	2	4		21	65				1			1
F	5					5							1
G	15		5			20							1
H	6				1	7							1
I	(2)			(2)		(2)							1
J	(2)		(2)	(2)	(2)	(2)		1					1
K	(2)		(2)	(2)	(2)	(2)							1
L	(2)		(2)	(2)	(2)	(2)							1
M	(2)		(2)	(2)	(2)	(2)							1
N	(2)		(2)	(2)	(2)	(2)							1
O	13			3	5	21							1
P	9		1			10							1
Q	5				3	8							1
R	5					5							1
S	5		1			6		1					1
T	40		1	10	8	60							1
						49							1
20	281	2	29	33	98	513	7	3		9	1	1	16

¹ The letters from A to T are merely to distinguish separate schools of school systems.

² Credited but numbers of students taking not reported.

³ The schools designated E and M have 96 students altogether in violin and other orchestral instruments.

⁴ The school designated I offers the courses not to high-school students, but to students in seventh, eighth, and ninth grades.

In addition to the 20 school systems here reported, there are 4 that report crediting such work in general, but without specification of the branches recognized or the number of students enrolled in them. Also 12 school systems reply that the plan is under consideration by them; and New York City adds to its negative report: "Should like to see this done." One school, further, applies the plan only "in special cases."

Who is to examine and certify to the progress made is a problem to all contemplating the introduction of this plan. Of the 20 schools reported, 11 state that the principal of the high school is the judge (doubtless with all needed cooperation); 3 specify the supervisor of music as responsible; 1 leaves judgment to a jury from the department of music in a near-by college; and 1 designates the board of education as examiners. The remaining systems give no information in this respect.

The towns and cities that comprise the 25, grouped by States, are as follows: Berkeley, Pomona, and San Jose, Cal.; Bristol, Conn.; Twin Falls, Idaho; Alton, Aurora, and Oak Park, Ill.; Winfield, Kans.; Paris, Ky.; Augusta, Me.; Concord, North Andover, and Westboro, Mass.; Ann Arbor and Battle Creek, Mich.; Minneapolis, Minn.; Rahway, N. J.; Norwich and Utica, N. Y.; Ashtabula and Cincinnati, Ohio; Pawtucket, R. I.; Centralia, Wash.; Superior, Wis.

As this report is going to press additional information describing a most excellent plan comes in the form of a letter from Dr. Hollis Dann, principal of the department of music of Cornell University, Ithaca, N. Y. In connection with it the fact should be recorded that to Dr. Dann himself, in large measure, is due the credit for these admirable provisions, for which he has labored steadfastly and efficiently. His statement that the plan is not generally known is borne out by the following facts gained by a brief additional survey of the reports received. From the State of New York 48 reports (towns and cities) were received. Two of these, Utica and Norwich, report that they credit applied music, and Buffalo answers the query as to whether this is done, "No, but think it soon will be." The remaining 45 give negative replies that reveal no hint of the provisions that Dr. Dann reports. That these will soon be better known must be the hope of all interested in musical education.

Quotations from the letter follow:

No doubt you know that we have a plan in operation in the State of New York which allows credit for outside music study taken in approved schools. This scheme was included in the 1910 syllabus, which is now being revised. It is possible for a student to secure 35 counts in music toward a 72 count regents' diploma. Twenty counts are allowed for regents' examinations in music, as follows:

	Counts.
Chorus singing and rudiments of music.....	2
Elementary harmony.....	3
Advanced harmony and counterpoint.....	4
Musical form and analysis.....	4
Dictation and melody writing.....	3
History of music and acoustics.....	4

On completion of this theoretical course 15 counts are allowed for musical practice for students of regularly accredited and inspected schools on certificate of the principal. The remaining counts must include history (2 three-hour courses), English (4 years), and a foreign language (2 years) and 8 elective counts.

It is not generally known throughout the State that such a plan is in operation, and comparatively few students have taken advantage of this opportunity to major in music while pursuing a high-school course.

- (24) How many mixed-voice choral organizations are there in the community?
- (25) Is any one of these choruses conducted by the local supervisor or special teacher of music?
- (26) Is the high-school chorus largely influential in providing recruits for these choruses?
- (27) Is the high-school chorus largely influential in providing recruits for the chorus choirs of the community?
- (28) How many amateur orchestras or instrumental combinations are there in the community?
- (29) Is any one of these organizations conducted by the supervisor or special teacher of music?
- (30) Is the high-school orchestra a factor in the maintenance of these organizations?

Whether high-school music tends, in the opinion of its teachers and supporters, to maintain and stimulate the musical activities and interests of the adults of the community, was the subject of this inquiry. Of the 476 school systems having music in their high schools and endeavoring here to answer, a large majority, it will be observed, believe that chorus choirs are recruited from their high-school choruses; but less than half feel that the high-school choruses are influential in recruiting the local choral societies. One-fourth of these systems report their supervisors of music active outside of the schools in conducting choruses or orchestras. On the other hand, a number of supervisors, in towns quite large enough to maintain good choral societies, report explanatorily, that there are no organizations of the kind for the supervisor to conduct. To these it may reasonably be suggested that the supervisor should be a leader in organizing such societies, if none exist; and especially if he remains in the community a number of years his work may be of such character as to find fruition in the demand for a choral or orchestral society, which would owe its inspiration to him whether he conducted it or not. This, though not possible of fulfillment always, must be the hope of all those who, by virtue of their position in the schools, become directors of the public music.

TABLE 26.—Articulation of high-school and community music.

Population of towns and cities.	Number of places answering.	Places in which supervisor is active in city as conductor.	Places in which high-school music recruits adult choruses.	Places in which high-school music recruits chorus choirs.	Places in which high-school orchestra recruits adult orchestras.	Places not answering.	Places answering no music in high school.
Under 10,000..	216	47	71	* 167	51	37	27
10,000 to 25,000..	146	33	57	124	46	15	11
25,000 to 50,000..	61	19	33	49	22	7	2
50,000 to 100,000..	25	6	13	20	13	4	3
100,000 or over..	28	14	15	19	14	1	3
	476	119	189	* 379	146	64	46

* Plus 1 questionable.

* Plus 3 questionable.

The answers to questions 31 and 32 were included in the report on orchestras in the high schools.

- (33) If there is a people's chorus, or a people's orchestra, does it meet in a school building or receive any support from the school system?
- (34) In general, is the musical interest, knowledge, and activity of the adults of the community largely influenced by the music in the public schools? If not, why not?

The first of these inquiries sought to discover whether "a contribution of the schools to the culture of the citizens over school age," as Supt. Condon, of Cincinnati, Ohio, expressed it, is made, with respect to music, in many communities. The answers revealed that a small percentage, though perhaps larger than might be expected, do make such contribution. The second inquiry endeavored to ascertain the effect of school music upon the community, in the judgment of those interested and in position to observe the facts. This report, though very favorable, is possibly not justifiably so in fullest measure; for in many places where answers to preceding questions revealed almost a total dearth of musical accomplishment in the schools there was emphatic assertion that the schools were extremely beneficial musically to the community. On the other hand, there were unfavorable answers to this question in cases where the school music was manifestly of a very high order and most ably administered. On the whole, however, optimism predominated—disproportionately so, to a considerable extent, as shown by the evidence in the papers themselves. Nevertheless, that a very large majority of

these public judgments are well taken and are amply justified admits of no question.

TABLE 27.—School support for community music and influence of school music on the community.

Population of towns and cities.	Number of towns and cities reporting as to school aid for people's choruses and orchestras.			School music influencing beneficially the music of the community.			
	No aid.	None to aid.	Aid given.	Places reporting "No."	Places reporting "Yes."	Places reporting "Questionably."	Unanswered.
1 to 10,000...	243	18	10	34	143	23	68
10,000 to 25,000...	152	11	10	22	100	14	38
25,000 to 50,000...	62	4	4	10	48	3	10
50,000 to 100,000...	20		1	3	21	1	5
100,000 or over...	21		11	5	21	2	4
	507	33	36	74	333	43	125

Of the 507 towns and cities reporting "No aid" to community music, a number may be like the 33 in the next column—having no organizations to which to give aid.

The plan recently adopted in Pittsburgh, Pa., should be quoted here, as it is probably unique in its features and scope. Under the department of special schools and extension work not only are night-school classes encouraged, but many social-center groups are formed. Included in the plans for these is encouragement for choral societies, orchestras, and other musical organizations, as shown by the following quotations from the announcement of the department for the current year 1913-14:

While the spirit and purpose of educational extension is to provide what the people need and want, there are certain lines to which special attention will be given.

The organization of choral societies and orchestral clubs is heartily encouraged. The school buildings are open to such bodies for evening rehearsals, and directors and all needed equipment will be provided when a sufficient number apply for orchestral ensemble or chorus practice. All who would enjoy such musical activities are urged to confer with others of similar tastes in their districts and to lay their plans before the director of music. If the number of members required for separate organization is not found in a district, those who so desire are at entire liberty to join any of the choruses or orchestras in neighboring or central districts.

It is proposed to form a large central orchestra at the Fifth Avenue High School, and to continue the choral association in the Allegheny High School which was successfully conducted last year.

If there are several choral clubs capable of studying good works, it is hoped that they may be combined at the end of the season to form a large mass chorus competent

to give an excellent concert performance of the standard works so studied. The same plan is advised for the orchestras; and if these are of sufficient capability, they could provide not only orchestral numbers, but could eventually play the accompaniments to the chorus excerpts, cantatas, or oratorios that the choral clubs might have prepared.

Musical study clubs and classes in musical appreciation, harmony, and voice may also be organized, and plans looking toward such organizations will receive full consideration and all possible support.

National groups, groups composed of those from other lands who wish to preserve the songs and study the music of their native countries, using their native tongue, will find the resources of the department at their service, wherever sufficient numbers are interested.

Opportunity for the promotion of vast musical interests that in past years have had no similarly convenient and adequate channel for expression is thus thrown open to the citizens of Pittsburgh. The resources are theirs, and it is hoped that the widest use will be made of them.

Under these provisions there are now, in this second year for the plan, five choral societies, four chorus classes, and one class in voice culture, with a combined membership of 600, and three orchestras, with total membership of 60. The movement is only in its inception, but it is gaining strength almost daily.

Places listed as reporting "Questionably" as to whether their school music influences beneficially the community music or not, often state that they "think it does slightly," or "it may," or "not as much as it should." All such doubtful reports are listed in this column.

Among the large cities that state the good effects of school music upon the musical life of the community are Rochester, Boston, Cincinnati, Indianapolis, New Orleans, New York City, Seattle, and others.

Cincinnati, with good reason, is especially emphatic in this statement. There the schools have kept in close touch with the musical activities of the community, including the biennial May Festivals, which hold preeminent place among undertakings of the kind. Not only have great choruses of pupils from the grades participated in these, singing in such works as Benoit's "Into the World," Van der Stucken's "Pax Triumphans," and Pierne's "Children's Crusade," but the adult chorus has received great benefit from the musical training so well begun in the schools. The extent of this influence, as well as other interesting features of the school work in relation to the community, are partially revealed in the quotations which are subjoined, taken from the report of Walter H. Aiken, supervisor of music in the Cincinnati public schools.

In answer to question 20, "Systematic courses offered in musical study or practice," Mr. Aiken files the following with the statement, "This is an accepted course for professional training."

MUSIC.

First year:
 English, 4.
 Elocution, 1.
 German, 5.
 Algebra, 4.
 Physical training, 2.
 Chorus, 1.
 Music dictation, 1.
 Instrumental art outside of school, 10.

Second year:
 English, 4.
 Elocution, 1.
 German, 5.
 Geometry or ancient history, 5.
 Physical training, 2.
 Chorus, 1.
 Intervals and chords, 1.
 Instrumental art outside of school, 10.

Third year:
 English, 4.
 Elocution, 1.

Third year—Continued.
 German or French, 5.
 Physics, 6.
 Or medieval and modern history, 4.
 Physical training (optional).
 Chorus, 1.
 Harmony, 2.
 Instrumental art or vocal, 10.
 Music appreciation.

Fourth year:
 English, 4.
 Elocution, 1.
 German or French, 5.
 American history and civics, 6.
 Physical training (optional).
 Chorus, 1.
 Harmony or counterpoint, 2.
 Vocal and instrumental art, 10.
 Music appreciation.
 History of music, art.

22. Is applied music under outside teachers credited? *Yes; if under school control; and 60 students are recorded as working under this provision.*
26. Is the high-school chorus largely influential in providing recruits for these [community] choruses? *Made up almost entirely of former graduates.*
33. If there is a people's chorus, or a people's orchestra, does it meet in a school building or receive any support from the school system? *People's chorus supported by schools in connection with night high schools.*
34. In general, is the musical interest, knowledge, and activity of the adults of the community largely influenced by the music in the public schools? *Yes; decidedly so. The schools participate in great works of art at our great festivals.*

In addition Mr. Aiken proffers the following personal statement and printed regulations:

Music has had a place in Cincinnati schools for 69 years. During this period all of the pupils in the community, regardless of whether they could sing or not, have been under its influence. This is the condition to-day. A technical course or vocational course has been added as noted below:

MUSIC.

The technical course of music is offered in order that the work of the high school may supplement and strengthen the work as conducted in the college of music and by private teachers of music. It is offered mainly for such pupils as desire to make a serious study of music, with a view to performance, teaching, or composition. Those who want to be kindergarteners will be especially helped by this course, but they should also carry "drawing" as an extra.

The course requires that the pupil shall be a student of either instrumental or vocal art at the colleges or with private teachers, and shall be willing to devote one and one-half hours per day, outside of the time spent with the school music, to instrumental or vocal practice.

German is the language required of the student in this course for the first two years, after which he may continue German or study French for two years. Neither botany nor zoology is required in the first year, and in the second year a choice is given between geometry and ancient history.

The student will take in school, in the first year, oral and written music dictation, which includes the following: The singing of musical phrases to pupils, they in turn writing the same; melody writing, together with the writing of the various major and minor scales, and a general review of the elements. This is followed in succeeding years with a study of primary chords, of harmony, and musical appreciation.

The art of becoming intelligent listeners will receive the attention which it merits throughout the four years of the course. This course will lead to graduation, but not admittance to the university. It is a vocational course. All instrumental or vocal art pursued outside of the school is at the expense of the pupil.

A pupil is entitled to credit for his instrumental work who shall successfully pass the requirements of the examining boards of our reputable colleges or private teachers and can furnish to the school authorities, upon examination, satisfactory evidence that he is worthy of such credit.

In St. Louis, articulation of the school music with the best of music in the community is admirably secured by means of concerts given by the choruses of high-school students in connection with the St. Louis Symphony Orchestra. Several such concerts are given each season in the beautiful auditorium of the Soldan High School. One of these programs is submitted herewith. The picture which it calls to mind of many hundreds of high-school boys and girls cooperating seriously with a body of advanced musicians in the production of artistic music can not but be inspiring to all who have this cause at heart.

Choral-Symphony Concert.

St. Louis Symphony Orchestra
MAX ZACH, Conductor

Chorus of High-School Pupils
E. L. COBURN, Conductor

SOLDAN HIGH SCHOOL
Union and Kensington Avenues

Tuesday, March 18th, 1913
8.15 P. M.

Program

1. Overture to "Raymond"..... Thomas
Chorus
2. (a) Even Bravest Hearts..... Gounod
(b) When the Foeman Bares His Steel..... Sullivan
3. (a) Adagio Pathetique..... Godard
(b) Entr' acte Waltz..... Hellmesberger
Chorus
4. (a) Two Grenadiers..... Schumann
(b) Memorial March..... Chopin
5. "Coppella" Ballet..... Leo Delibes
 Nocturne
 Waltz
 Czardas
Chorus
6. (a) Gypsy Life..... Schumann
(b) Song of the Vikings..... Fanning
7. Rhapsodic Dance, "The Bamboula"..... Cotteridge-Taylor

One of the most interesting features of this entire report is found in the statements made as to why school music is not influential in those places that report it so lacking. The most frequent explanation is that the subject is too new in the schools, 14 places so reporting. That the place is suburban and has no individual life is reported from 3 places. In many reports the community is itself roundly criticized and held to be responsible, and no doubt with perfect justice. "All commercial"; "All for money"; "Care for nothing but picture shows"; "Only 10 years from sagebrush" (this from a western town, of course); "Too much society"; "A manufacturing town"; "A mining town"; "Care only for vaudeville and comic opera"—these are some of the comments made by earnest and thoughtful superintendents and supervisors upon the towns in which they are trying to do a good work. One sees a scroll of tawdry, superficial life open before him as he comes upon one after another of such reports. But against these must be weighed the hundreds of honest optimistic reports, many of them bright with justifiable enthusiasm, and all confident of still greater results to come when this comparatively new endeavor shall have gained its full sweep.

MUSIC IN STATE SCHOOL SYSTEMS.

The questionnaire sent to State departments of education was as follows:

QUESTIONNAIRE.

1. Is music required in the public schools of the State in grades below the high school?
2. If so, how long has it been required?
3. If not, was it required at any time in the past?
4. Do the requirements specify the nature and grade of work required?
If so, what are the important specifications?
5. Are "State adoptions" of textbooks made?
6. If so, please give titles and authors of textbooks in music last adopted.
7. Is music required in the high schools of the State?
If so, what is the nature and extent of the work required?
8. Are special teachers or supervisors of music in the public schools required to pass examinations before receiving teachers' certificates?
9. If so, kindly check below the subjects in which they are examined:
Elementary theory and sight singing.
Harmony.
Counterpoint.
History of music, aesthetics of music, musical appreciation.
Voice.
Piano.
Methods, practice, material.
History of education, pedagogy.
Psychology.
10. Are certificates from schools of music accepted in lieu of examination?
If so, what type of schools are so accredited?
11. If neither examination nor a certificate is required, what qualifications must prospective supervisors of music show?
12. Is an examination in music included in the requirements for a grade teacher's certificate?
13. If so, what does the examination include beyond rudiments of music?
14. By what means, if any, is the efficiency of the instruction in music in the public schools of the State ascertained?
15. By what means is such instruction encouraged?
16. Are State specialists or supervisors of music employed?
If so, how many?
17. Is music taught in reformatory institutions?

This questionnaire was forwarded to 48 States, and to Hawaii, the Philippine Islands, and Porto Rico. A report that would include all these was earnestly desired, and a second copy of the questionnaire was sent to States failing to respond in the first instance. At the present time (January, 1914), when further postponement of

the report is inadvisable, Colorado has not replied. The tables and percentages given therefore embrace a maximum of 47 States. The reports from Hawaii, the Philippine Islands, and Porto Rico, which are of unusual interest, are given separate consideration. It will be noted, however, that all of the 47 States replying are not included in the total of affirmative and negative replies recorded for certain questions. This is due primarily to failure of some States to answer these questions at all. In other instances the questions are answered indirectly by statements that reveal practices which do not fall exactly under the implications of the inquiry. Such special provisions, if they are clearly described and if they are of considerable general interest, are given special mention.

QUESTIONS AND ANSWERS.

- (1) Is music required in the public schools of the State below the high school?
- (2) If so, how long has it been required?
- (3) If not, was it required at any time in the past?

The number of States requiring music in the grades is 10; those not requiring music in the grades number 37.

Of these 37 States not requiring music, Connecticut quotes a special statute authorizing any "town school committee to employ one or more teachers to give instruction in the rudiments and principles of vocal and instrumental music in its several schools." Indiana answers the question by the words "when locally required." Massachusetts cites a statute that names music in a large list of subjects that "may be taught in the public schools" (another list of subjects being required). Oregon replies "optional." South Carolina makes no reply beyond sending a "course of study for elementary and high schools," issued by the State department of education, which includes "singing" in the outline for each grade. Tennessee reports, "Vocal music is in our course of study." Vermont reports, "The Vermont law does not require music to be taught, but a school board may provide for such instruction within the township, or the joint committee of union of townships for supervisory purposes may employ an instructor in singing and the State will rebate \$200 of salary paid each instructor, if salary is not less than \$600." Virginia answers, "Not absolutely required, but local boards are authorized to provide for it." These eight are probably matched by similar provisions in other States included among the 37, and are properly classified in the negative group, with the possible exception of the 2 that include music in their State courses of study. Usually such State courses are not mandatory, but are rather recommendations of proper courses. There is little doubt, from other evidence at hand,

that this is the case with the 2 States now in question and the classification made is therefore almost certainly correct.

The following is a list of the 10 States requiring music in the grades, together with the number of years during which the requirement has been in force for each: California, 33 years; Iowa, 14 years; Kansas, 1 year; Louisiana, 10 years; Maryland, 13 years; Nevada, 4 years; Oklahoma, 5 years; South Dakota, 3 years; Utah, not stated; Washington, "for years."

The geographical element in this list compels attention. Cultivation of music is usually a mark of social maturity, yet here we find the newer States making early provision for musical development. The conclusion is that the strong idealism and humanism of the West, coupled with the opportunity to observe and select from highly developed social and educational systems of different orders, have resulted in an educational program that at the outset recognizes values which have come to older Commonwealths by slow stages of evolutionary development. Climate, and the temperament that results from it, as well as racial inheritance, may also be factors with regard to the interest in California; and in Louisiana the Latin racial strain at an early date bequeathed to the State musical institutions and traditions that persisted and grew with the years.

The support given music in the schools is not all measured by the inquiry as to whether it is or is not a legally required subject. Other means of support and encouragement will be revealed in later paragraphs. It is sufficient to mention now that in many States general interest and demand have all the effect of legal enactment—indeed, more than such enactment would have if unsupported by popular interest—and that in these States advanced work in music is to be found in practically every school district.

No instance was reported of a requirement for music being in force for a time and later being annulled.

- (4) Do the requirements specify the nature and grade of work required? If so, what are the important specifications?

There is considerable difficulty in classifying under general headings the answers to these queries. Specifications of the nature and grade of work required are appropriate in outlines issued by State boards of education rather than in statutory enactments. If the outlines of a State board are mandatory, as in Utah, for instance, such detailed outlines are, of course, genuine requirements. In most States, however, such outlines are only recommendations. If the State requires music, these recommendations assume the character of detailed statements of the legislative purpose, and thus obtain a large measure of authority; but if music is not a State requirement, they remain

only recommendations possessing such authority as any recommendation from distinguished and competent men may have, and no more. Work of certain nature and grade can not be said, therefore, to be required unless it is specified in the school law, or unless it is specified by a State board that has, and uses in the specifications, legislative power; or, stated positively, it may be said to be required if specified in the statutes, or by a board with legislative power. These are the terms understood in the following classifications, both in States in which music (of some nature, not specified) is required by statute and in States where it is not required by statute.

The number of States reporting the nature and grade of work required in music (in grades below the high school) as not specified is 33. In 31 of these States music in the grades is not required at all; in 2, Nevada and South Dakota, it is required in general, though details of study, we here find, are not stipulated.

The number of States reporting the nature and grade of work required in music (in grades below the high school) as being specified is 8. They are California, Iowa, Kansas, Louisiana, Maryland, Oklahoma, Utah, and Washington.

Among the 31 States not requiring music in the grades at all are found the following, which deserve special comment:

Arizona reports: "In music our schools are in advance of the law. The course of study (State) outlines a plan generally followed by teachers."

Alabama, Georgia, Indiana, Massachusetts, Missouri, Oregon, Tennessee, Virginia, West Virginia, and Wisconsin similarly report a course of study outlined but without mandatory power, except in the case of Georgia, which gives limited power, as noted later. Probably many other States not specifically reporting this plan have it nevertheless, and in them, as in Arizona, the outline may be virtually, if not nominally, authoritative. At any rate, it is unquestionably of very great benefit.

State adoption of textbooks has the force of a specification of the nature and grade of work desired, if not required. It will be seen later that several of the States making no positive requirement yet exert a measure of control by at least prescribing that any instruction given shall follow a selection of approved texts.

With regard to important specifications, the following information was gained. In studying this summary it should be observed that the specifications are not, in the case of Georgia, State-wide requirements, for they are put forth in a State which leaves the study of music in general to local option. A distinction is therefore made between this State and those which require music in all schools and then further specify the nature of this required course. This distinc-

tion is marked by the words "Music required" or "Music not required." It should be remembered that music in the grades below the high school only is spoken of here:

California.—Music required. "Each county specifies the work required."

Georgia.—Music not required. The nature and grade of work, however, are specified "in those systems requiring" music at all. Features of these specifications are not reported.

Iowa.—Music required. "Elements of vocal music."

Kansas.—Music required. "Complete course specified." Features of the specifications not reported.

Louisiana.—Music required. The printed course of study is cited for detailed information. This may be summarized by saying that the requirements are those of any standard series of school music textbooks.

Maryland.—Music required. Breathing and phonic exercises and daily rote singing in first two years. "An occasional exercise for instruction following suggestions contained in song book" added in third year. From this year on the teacher is advised to follow a good textbook.

Oklahoma.—Music required. "Elements of music—vocal."

Utah.—Music required. The State course of study prescribes music, and "the use of the course of study is mandatory." [Details of the course in music not reported.]

Washington.—Music required. The printed outline in the course of study is cited for details. The requirements imply the following of regular sets of school music textbooks.

(5) Are "State adoptions" of textbooks made?

(6) If so, please give titles and authors of textbooks in music last adopted.

The number of States reporting that State adoptions of music textbooks are made is 10; the number of States reporting that State adoptions of music textbooks are not made is 35.

The 10 States reporting State adoptions are as follows: States in which music is required (in the grades)—Louisiana, Nevada, Oklahoma, Utah. States in which music is not required (in the grades)—Arizona, Idaho, Oregon, South Carolina, Virginia, West Virginia.

Among the 35 States in which State adoptions are not made are the following 6 remaining from the group which require music: California, Iowa, Kansas, Maryland, South Dakota, and Washington. Of these, Maryland and Washington have county adoptions.

To summarize: Of 35 States that do not have State adoptions 29 do not require music and 6 do require it; and of 10 States that have State adoptions 6 do not require music and 4 do require it.

The 2 States remaining, of the 47 reporting, probably do not have State adoptions. They are States that do not require music; and having reported music to be not required, they probably assume that this implies no prescription of texts. Had texts been prescribed, they would almost certainly have reported them.

The texts adopted, or put on an approved available list, by 9 of the 10 States following such a plan are in all cases standard and include all the more widely known series of books. The remaining

State of the 10—South Carolina—lists books on other subjects, but merely specifies "singing" in the place for music texts.

- (7) Is music required in the high schools of the State? If so, what is the nature and extent of the work required?

The number of States requiring music in high schools is 5; the number of States not requiring music in high schools is 42. It might be supposed that the 5 States requiring music in high schools would be among those requiring it in the grades, but this is not invariably the case. The 5 States requiring high-school music are Arizona, Indiana, Iowa, Louisiana, and Washington. Of these, Iowa, Louisiana, and Washington require music in the grades also (the only States making complete provision); Arizona and Indiana do not.

The following statement summarizes the situation: The States requiring music in the grades or in the high school, or in both grades and high school, are Arizona, high school; California, grades; Indiana, high school; Iowa, both; Kansas, grades; Louisiana, both; Maryland, grades; Nevada, grades; Oklahoma, grades; South Dakota, grades; Utah, grades; Washington, both.

That music should not be required in high schools, even though required in the grades, is not surprising in view of the lateness of its recognition, though the fact may be deplored; but that it should be required in high schools without requirement for earlier study in the grades needs explanation. This is found in a fact already commented upon, that music has reached a development in some States that do not require it that quite equals the development in States that do require it. A large number of quotations from the reports could be brought to the substantiation of this statement, which is well known independently to anyone acquainted with the facts. "Not required, but most schools have it," "Custom has made it mandatory," are typical of numerous statements made. With regard to both Arizona and Indiana, for example, the first has already been reported (under question 4) in just such a statement, and the writer knows the facts in Indiana to be that an unusually advanced program of music study is carried out in practically all the grade schools of the State. The prescription of a high-school course is therefore only the proper logical step to take toward further development.

Coming to the nature and extent of the high-school work required, we find the same conditions prevailing that were discussed in connection with this same inquiry as applied to courses in the grades. The specifications reported in the 5 States requiring music in the high schools are as follows:

Arizona.—Technical music; history of great composers and familiarity with their work.

Indiana.—One hour per week.

Iowa.—It varies. The statute provides only that the elements of vocal music be taught in all public schools.

Louisiana.—Two periods a week.

Washington.—State course. (Chorus practice, orchestra ensemble, and sight singing are the principal activities conducted under this course. The work, as shown by reports from a number of high schools, is very progressive.)

As with music in the grades, custom, public interest, and assistance and encouragement from State boards may produce a result equal to State-wide requirement. Reports from the high schools themselves, tabulated, but not thus classified, in the high school section of this report, show that high school work of quite as advanced an order as obtains in the "required" States is the rule in California, Illinois, Massachusetts (where harmony is a subject frequently reported), Michigan, and Minnesota. The work in California, as shown by these separate school reports, is the most advanced to be found in the United States, and from the proportion of schools reporting it, seems to be widely followed.

- (8) Are special teachers or supervisors of music in the public schools required to pass examinations before receiving teachers' certificates?
- (9) If so, kindly check below the subjects in which they are examined. (See questionnaire for these subjects.)

The broad statement may be made that regulations covering these points are in chaotic condition and are very unfortunate. The difficulty seems to be that the special subjects, having entered the schools lately, came after legislative enactment had taken place which did not foresee them. With no specific provision made in advance, it has followed that almost anyone could obtain a license to teach music under clauses that proclaimed merely that the applicant should "show fitness." If musical standards were higher and musical tradition of an advanced order were better established, such clauses would work but little harm. But where there has been no music whatever in a school, the local boards of education have little definite conception of the results that should be expected or of the qualifications necessary to a supervisor who would achieve such results. Consequently, a teacher may be employed who has merely a little local musical prestige as singer, pianist, orchestral player, or what not, and the weak and commonplace results that follow are ascribed to the weakness and undesirability of music itself as a subject for study in public schools.

It seems obvious that a teacher of music in our public schools should have a reasonably good general education (say of high-school graduate standard), should have made some study of education (psychology, pedagogy, history of education, methods, practice),

and should be well educated as a musician. In short, he should be generally enlightened and should be prepared as a teacher and as a musician.

Persistently, however, some of these elements (sometimes all) are disregarded in bestowing licenses to teach. Naturally, great variety of evidence as to the possession of any of these qualifications must be allowed. Diplomas from high schools, normal schools, colleges, and other institutions may be accepted in lieu of examinations in general subjects; but if these are lacking, the general enlightenment of the applicant should be obligatorily tested by reasonably broad and searching examination, with the proviso that a certain number of years of conspicuously successful experience may be accepted instead. Certified courses in teachers' training schools, or normal schools, or normal departments, should similarly be rated as equaling examinations along pedagogical lines; but if these are lacking, examinations should be obligatory, unless, again, they are waived in view of, let us say, five years of notably successful experience. The same varieties of evidence with regard to ability along specifically musical lines should be demanded and accepted; but with all this diversity, the requirement of valid evidence of ability, of the three kinds stated, need not be lost sight of. Many cities have eligibility requirements that satisfactorily meet all these demands, and that make demands for good moral character and acceptable personality in addition. The State should at least be on an equality with any of its cities in this respect, and should be in position to lead and to guard those local systems that have met this responsibility less successfully.

The answers received are indicated in the statements here made. It should be stated in advance that failure to examine does not necessarily imply failure to ascertain by any means the qualifications of the candidate; also it should be borne in mind that these are State requirements, and may be added to locally.

Special teachers or supervisors of music are not obligatorily examined in 24 States. To these should be added Connecticut, Oklahoma, and Washington.

Connecticut reports: "State teachers' certificates are issued only upon examination." This is probably the same provision that Oklahoma makes. Oklahoma reports: "Examinations are provided for State certificates in this branch; though some cities do not require an examination." Washington reports: "Special certificates provided for those who show fitness."

Three States give no information.

The States requiring examinations (though with many qualifications as to credentials accepted in lieu of examinations) number 17.

Modifying statements with regard to these 17 States will be found in the report of answers received to the next two questions. Such

statements, which weaken the force of the examination provision, when taken in conjunction with answers to the next two questions made by States classified as not requiring examinations, will be seen to bring the two groups far nearer to an equality than their separation here would imply.

When examinations are given, their subjects appear below under the 17 States classified as requiring examinations:

Arizona.—Elementary theory and sight singing; harmony; history of music, æsthetics of music, musical appreciation; voice; piano ("other instruments too"); methods, practice, material; history of education, pedagogy.

California.—English grammar; orthography; defining; methods of teaching; music.

Delaware.—[No specifications.]

Indiana.—Elementary theory and sight singing; harmony; counterpoint; history of music; æsthetics of music, musical appreciation; methods, practice, material. "One examination under heading of 'music.'"

Kansas.—"Required to hold regular teacher's certificate. No special examination required."

Louisiana.—Elementary theory and sight singing; harmony; history of music, æsthetics of music, musical appreciation; methods, practice, material; history of education, pedagogy; psychology.

Maryland.—A regular teacher's certificate is required by the provisions of the law.

Massachusetts.—"It (the school committee) shall select and contract with the teachers of the public schools, shall require full and satisfactory evidence of their moral character, and shall ascertain by personal examination their qualifications for teaching and their capacity for the government of schools; or in lieu thereof may accept the diplomas granted by the State normal schools of this Commonwealth to their graduates."

Michigan.—The question as to whether supervisors are required to be examined is answered: "Yes, or to have completed a satisfactory course." [The phases of a possible examination in music are not specified.]

Missouri.—For five-year special State certificates: Pedagogy; elementary psychology; literature; writing; physics; physiology; music.

New Jersey.—"An applicant for a special certificate to teach music must be examined in history of music, methods in music, and musical material used in schools, and must also file testimonials from two qualified teachers of music."

North Dakota.—Elementary theory and sight singing; harmony; history of music, æsthetics of music, musical appreciation; voice.

Ohio.—Elementary theory and sight singing; harmony; counterpoint; voice; methods practice, material; history of education; pedagogy; psychology.

Oklahoma.—Elementary theory and sight singing; harmony; counterpoint; history of music; æsthetics of music, musical appreciation; voice; methods, practice, material.

Pennsylvania.—Elementary theory and sight singing; methods, practice, material; history of education, pedagogy.

Wisconsin.—"If teacher has not the general qualifications, special license may be granted." [No details are given.]

Wyoming.—[No details of the reported required examinations are given.]

It is probable that some of these provisions apply only to State board examinations and are not required by the State in local examinations. A number of States report this plan, but are there-

upon placed in the "not required" list. The plan may safely be assumed in additional States that did not specifically report it.

It is worthy of note that in Kansas a regular teacher's certificate is the requirement. This condition is found in degrees elsewhere (see Maryland, Massachusetts, and Wisconsin above) and is a sign of the fact commented upon some pages back, that certification of grade teachers was early provided for by law, and that special teachers, coming later, have had but little provision made for them.

Rhode Island reports: "They have to show certificate of preparation and training." This may be more properly an answer to Question 10.

- (10) Are certificates from schools of music accepted in lieu of examination? If so, what type of schools are so accredited?
- (11) If neither examination nor a certificate is required, what qualifications must prospective supervisors of music show?

The answers to these two questions show that very great variety of evidence of fitness may be accepted. An adequate statement of the facts would require the presentation of an analysis of the laws of each State for the certification of teachers. The larger findings only can here be summarized.

Certificates from schools of music are reported as accepted in 27 States. The following four States are classified as not accepting such certificates:

Connecticut reports: "Such certificates not accepted by State." Presumably they may be accepted locally.

Indiana reports: "No; all applicants for licenses must have had certain required pedagogical courses or a minimum of one year in a recognized school of music."

Kansas, as has been seen, requires a regular teacher's certificate; hence music credentials alone are not accepted.

Tennessee answers negatively, but adds, in answer to question 11, "No specified qualifications."

The remaining 15 States do not answer directly on this point of accepting certificates from music schools. Answers that are of interest because of exceptional provisions made, or because they are typical, follow. Some of these are from States included in the 27 above grouped; others are from the group of 15 States not yet recorded.

Arkansas, Illinois, Maine, Massachusetts, New Hampshire, New Mexico, South Dakota, and West Virginia report that the requirements are left to local boards. This may be true of many other States not specifically so reporting.

California: "Must pass examination or show satisfactory credentials; e. g., normal or college degree, together with graduation from some school of music."

Georgia: "The law reads 'training in a specialty in the science and art of teaching.'"

Idaho: Credits "Boston Conservatory; universities having special music departments."

Iowa: "The two-year course in public-school music at the Iowa State Teachers' College and similar courses in several other Iowa colleges are accredited."

Kentucky and Mississippi answer "None" to the question, "What qualifications must prospective supervisors show?"

Missouri accepts certificates from standard schools of music "in lieu of part of the examinations" only.

Louisiana, Michigan, Minnesota, and New York report that they credit courses in institutions when these courses provide at least two years' work beyond the high school, or are in normal schools approved by the State superintendent.

Montana accredits "musical departments of State normal schools" and some private schools.

New Jersey accepts like certificates "when State in which schools are located accepts them."

Nevada accredits "any standard music school."

Oklahoma reports "various types" of schools as being accredited.

Wisconsin credits schools "looked up by the board of examiners and found to be adequate."

(12) Is an examination in music included in the requirements for a grade teacher's certificate?

(13) If so, what does the examination include beyond rudiments of music?

The first of these questions is of supreme importance. The report from public-school systems gives conclusive evidence that in the overwhelming majority of school systems the grade teachers carry on the work in music under the direction of a supervisor. This being the case, success is necessarily dependent upon the musical knowledge of the grade teacher. The answers here received do not augur well for such success.

The number of States reporting that an examination in music is not required of grade teachers is 36; the number of States reporting that an examination in music is required of grade teachers is 4.

The following qualifying statements apply to States included in the first group (not requiring examinations):

In four of these States the grade teacher must be examined in music if the subject is locally required.

In Arizona examination is not required, "but employment may depend on it."

New Jersey makes music an elective subject for a permanent certificate.

Wisconsin reports: "No; except where teacher is a graduate of a normal school. All normal schools have music in their courses (usually 20 weeks)."

The four States reporting affirmatively as to examinations for grade teachers are California, Iowa, Kansas, and North Dakota. Kansas qualifies her answer by the words "for State certificates and higher grades of county certificates," and North Dakota specifies "only for primary certificates."

In answer to the question as to what the examination includes, six States report "rudiments only," or "not much beyond the rudiments." The six are California, Kansas, Minnesota, Nevada, Oklahoma, and Pennsylvania. New Jersey, in addition to this provision, includes methods, song material, teaching of rote songs, care of child voice, treatment of monotones, and other like topics.

California reports: "Rudiments only; but we have few teachers from examinations; 85 per cent are normal or university trained."

North Dakota reports "a thorough knowledge of the subject" as required in the examination.

(14) By what means, if any, is the efficiency of the instruction in music in the public schools of the State ascertained?

TABLE 28.—Efficiency of instruction in music in public schools ascertained.

	States.
Not at all (by State means).....	21
No answer.....	17
"Comparison" (Arizona).....	1
By high-school inspectors (Indiana, Missouri, North Dakota).....	3
By occasional reports (last one in 1905) (Massachusetts).....	1
"A department of the State teachers has been formed looking toward this end" (New Hampshire).....	1
By reports from local authorities (New York).....	1
By the union superintendents (Vermont).....	1
"Only in a general way through the superintendents" (Wisconsin).....	1
Total.....	47

(15) By what means is such instruction encouraged?

Arizona.—"By contests at the university, where medals are awarded."

California.—"Normal schools give courses; university also; numerous special teachers; many institute conductors; by county superintendents."

Florida.—"Frequently by having a music teacher work independently in a room near the public school."

Georgia.—"Through the example of the larger systems."

Illinois.—"Knowledge of music is required by many school boards. The five State normal schools require courses in music for graduation."

Iowa.—"The music teachers' section of the Iowa State Teachers' Association has been effective in raising the standard of instruction in music in public schools."

Kansas.—"Through official course of study for graded schools, high schools, and normal institutes."

Louisiana.—"None, except special teachers of music in high schools." (This State, however, requires that music be taught in grades and high schools.)

Michigan.—"The demand for the work."

Missouri.—"By strongly recommending in course of study."

Nebraska.—"Only by local authorities."

New Hampshire.—"Almost all towns of any size maintain special teachers of music. All cities do so."

New Jersey.—"Normal schools and summer normal schools."

New Mexico.—"Outlines in institute manuals and courses of study for common schools. At teachers' meetings."

New York.—"Allowance of teacher's quota for the employment of special music teacher."

Ohio.—"By the public, boards of education, and the superintendent. The sentiment for music is very pronounced."

Oklahoma.—"By propaganda from supervising school officials."

South Dakota.—"The law in this State has done little to promote the teaching of music in the public schools, since it provides that no teacher shall be refused a certificate because of inability to pass an examination in music."

Tennessee.—"It receives but little encouragement in this State."

Vermont.—"Union superintendents."

Virginia.—"Frequent public gatherings of school patrons and others, at which the more skilled pupils sing or play. Its popularity is attested by the fact that there are 38,824 pupils studying music in Virginia—31,127 in cities and 7,647 in counties."

Washington.—"Credit allowed on high-school diplomas."

West Virginia.—"Work in music is definitely outlined for primary grades in State course of study."

Wisconsin.—"In general through institutes, meetings, etc., held by superintendents."

The remaining 23 States reporting returned no answer.

(16) Are State specialists or supervisors of music employed?
If so, how many?

None are employed in 42 States; 5 States make no answer.

(17) Is music taught in reformatory institutions?

TABLE 29.—Music in reformatory institutions.

	States.
Not answered.....	17
Music not taught.....	5
"It is to become a feature of teaching there" (Arizona).....	1
No special requirement (New Jersey).....	1
"Have none in the State" (Nevada).....	1
Music "only for morning exercises," etc. (Tennessee).....	1
Music taught.....	21
Total.....	47

The 21 States reporting affirmatively are as follows: Idaho, Illinois, Iowa, Kansas, Kentucky, Maine, Michigan, Minnesota, Missouri, Montana, Nebraska, New York, North Dakota, Ohio, Oklahoma, Rhode Island, Vermont, Virginia, Washington, West Virginia, Wisconsin.

Ohio answers, "Yes, and with good effect."

REPORTS FROM PORTO RICO, THE PHILIPPINES, AND HAWAII.

The reports from Porto Rico, the Philippines, and Hawaii, have been reserved for the conclusion of this review. They are here given in full, the questions omitted being only such as received no answers. Such failure to answer is usually due to the questions being pointless in the light of other answers made, or to their inquiring about features which are not present at all in the system reported. In this latter case failure to reply is usually equivalent to a negative statement. Reference to the complete questionnaire printed at the beginning of this section of our report will make this clear.

Porto Rico.

1. Is music required in the public schools in grades below the high school? No.
3. If not, was it required at any time in the past? No.
5. Are "State adoptions" of textbooks made? No.
7. Is music required in the high schools? No.
8. Are special teachers or supervisors of music in the public schools required to pass examinations before receiving teachers' certificates? No.
12. Is an examination in music included in the requirements for a grade teacher's certificate? No.
16. Are State specialists or supervisors of music employed? No.
17. Is music taught in reformatory institutions? No.

The Philippine Islands.

1. Is music required in the public schools in grades below the high school? Yes; in all grades.
2. If so, how long has it been required? For more than 10 years.
4. Do the requirements specify the nature and grade of work required? Yes.
If so, what are the important specifications? In all grades from 3 to 5 days' work each week, periods ranging from a few minutes to 20 minutes, following the regular school vocal course, from published charts, texts, and songbooks.
5. Are "State adoptions" of textbooks made? Yes.
6. If so, please give titles and authors of textbooks in music last adopted.

Standard course of study in vocal music for the public schools of the Philippine Islands.
1906. Rev. 1910. (Bureau of Education Bull. 29.)

Primer of vocal music, by Eleanor Smith (Modern music ser.). Silver, Burdett & Co.
First book in vocal music, by Eleanor Smith. (Modern music ser.) Silver, Burdett & Co.

Second book in vocal music, by Eleanor Smith. (Modern music ser.) Silver, Burdett & Co.

Abridged academy songbook, by C. H. Levermore. Ginn & Co.

American songbook. Orville Brewer Pub. Co.

Alternate third book of vocal music, by Eleanor Smith. (Modern music ser.) Silver, Burdett & Co.

Beacon song collection, by H. Griggs. Silver, Burdett & Co.

7. Is music required in the high schools? Yes.

If so, what is the nature and extent of the work required? Continuing the work of the elementary schools.

8. Are special teachers or supervisors of music in the public schools required to pass examinations before receiving teachers' certificates? No special music examination.

16. Are State specialists or supervisors of music employed? Yes; perhaps a half dozen might be so called.

17. Is music taught in reformatory institutions? The Government maintains none.

The strength of these provisions deserves far more than passing notice. Few States of our own land have better regulations. They are in harmony with the spirit of the people, who are fond of music and, among the better classes, well acquainted with its literature. Many will remember the Philippine band which played at the World's Fair in St. Louis. Manila also maintains a symphony orchestra of 70 players, practically all of whom, if the names are taken as evidence, are Spanish. Their first program for the season of 1912-13 included the Overture to Der Freischutz, Dvorak's New World Symphony, and other numbers which, like these, place the program on a level with those familiar to patrons of our own greatest orchestras. If the account were not foreign to our present purpose, much of great interest might be quoted from the booklet issued by this orchestra. The aim is educational and the labor unselfish. A long list of instruments that have been contributed to it by loyal supporters appears on one page. A list of the compositions in its library is also given, and presents a most commendable repertoire. Most of these compositions, says the foreword, "have been generously presented," and we find "The Orchestra" itself credited with the presentation of 12 numbers, the Monday Musical Club with 7 numbers (the Beethoven symphonies, third to ninth, inclusive), and several individuals with the remainder. Some idea of the interest and spirit of members and patrons may be gained from these facts.

Territory of Hawaii.

This report is transcribed in its entirety. It is recommended to the earnest attention and cordial good graces of all interested in the promotion of musical progress. No other report received among those from State departments describes so thorough and efficient a plan of organization and administration. Its place at the end of the series is appropriate, for it may be justly regarded as an exemplar which our various States might well endeavor to approach.

1. Is music required in the public schools in grades below the high school?—Yes.

2. If so, how long has it been required?—Since 1897.

3. If not, was it required at any time in the past?—[No answer.]

4. Do the requirements specify the nature and grade of work required?—Yes.
If so, what are the important specifications?—Begin with rote songs, then continue with song singing and sight reading in tonic sol-fa and staff notation (Grades I-IV). Chorus work (Grades V-VIII). Special attention to ear training and tone production throughout the grades.
5. Are "State adoptions" of textbooks made?—Yes.
6. If so, please give titles and authors of textbooks in music last adopted.—Tonic Sol-Fa I, II, III (Batchellor) Silver Song Series (Silver Burdett Co.); Educational Reader (Ginn & Co.); Laurel Music Reader (Birchard & Co.); Songs We Like to Sing (Ginn & Co.); and supplementary music.
7. Is music required in the high schools?—No regular course.
If so, what is the nature and extent of the work required?—[No answer.]
8. Are special teachers or supervisors of music in the public schools required to pass examinations before receiving teacher's certificates?—Yes.
9. If so, kindly check below the subjects in which they are examined:
Elementary theory and sight singing.—Yes. Harmony.—Yes. Counterpoint.—No. History of music, aesthetics of music, musical appreciation.—Yes. Voice.—Yes. Piano.—Yes. Methods, practice, material.—Yes. History of education, pedagogy.—Yes. Psychology.—Yes.
10. Are certificates from schools of music accepted in lieu of examination?—Yes.
If so, what type of schools are so accredited?—Schools and colleges which give courses in public-school music.
11. If neither examination nor a certificate is required, what qualifications must prospective supervisors of music show?—[No answer.]
12. Is an examination in music included in the requirements for a grade teacher's certificate?—It is.
13. If so, what does the examination include beyond rudiments of music?—Individual sight reading, ear training, song interpretation, elements of harmony, and methods.
14. By what means, if any, is the efficiency of the instruction in music in the public schools ascertained?—By close supervision.
15. By what means is such instruction encouraged?—Teachers' classes, summer school, supervision.
16. Are State specialists or supervisors of music employed?—Yes.
If so, how many?—Three or four.
17. Is music taught in reformatory institutions?—Yes.

Provision for high-school music is all that is lacking in this report.

The replies to questions 4, 8, 9, 12, and 13 are of especial interest and value. No one can justly maintain that these provisions are unreasonable or impracticable, or are, indeed, anything but sensible and efficient. Such provisions should unquestionably be included in the laws of every State. They represent competent legislative direction of a phase of education that is now here in stalwart proportions, and that but for lamentably tardy legislative and scholastic understanding and provision would long since have taken its place as one of the strongest and most desirable elements in our educational system instead of being what, through neglect, it now often is, an alien activity, without standards and achieving strange and unworthy results.

REPORT OF NEBRASKA STATE MUSIC COMMITTEE.

Special attention is called to the report of the Nebraska State music committee, abstracts from which are given herewith. This report represents a notable advance in provision for musical education, and is deserving of the most careful and sympathetic study.

REPORT OF THE NEBRASKA STATE MUSIC COMMITTEE TO THE UNIVERSITY OF NEBRASKA AND THE DEPARTMENT OF EDUCATION.

MUSIC COURSES.

The following courses are presented for high schools having competent instructors in music:

COURSE I.

Chorus singing must include the instruction necessary for correct part singing, interpretation, and the principles of correct voice production to be taught incidentally. Two periods a week with a program each semester requiring at least four hours of extra work, including the rendition of the program. Pupils less musical should be required to do some home practice. Credits, one-fourth each semester. Total credits possible, two.

COURSE II.

Band or orchestra on same basis as chorus. Total credits possible for both combined, three.

COURSE III.

Special orchestral course.—Because orchestra ensemble is so valuable in music education, it being susceptible of the highest artistic development of any kind of music that can be performed in high schools, and since a good orchestra is such a valuable organization in raising the artistic standard and in creating and fostering school spirit, this special course is offered. Players in the orchestra who are taking one private lesson of 30 minutes each week and one lesson in appreciation may substitute two hours, 120 minutes, of prepared orchestral ensemble each week in place of theory and harmony to earn one credit each semester. Total credits possible, six. This course must not be taken unless the instructor be a special orchestral conductor who thoroughly understands stringed instruments and has had considerable experience in orchestral work. The private lessons of this course are under the same regulations as those in applied music in Course V.

COURSE IV.

Music appreciation study may be based upon the course for high schools by Anne Shaw Faulkner, published by the Victor Talking Machine Co. "Appreciation of Music," by Thomas W. Surette and D. G. Mason, published by the Hamilton W. Gray Co., New York City, and Baxter Perry's "Analysis of Famous Piano Compositions" are valuable contributory material. Local artists and mechanical musical instruments should be used in giving this course. Also the private students who are well advanced should give some of the selections. The work of this course is to study the form and structure of different kinds of music, to learn the leading composers and become familiar with many of the famous compositions, to study styles of various lists by means of the talking machine, and to get a definite idea of good interpretation. Credit, one-fifth each semester. This course is open to any one, whether he is taking other music work or not. It is required of every one who takes credit for private study.

COURSE V.

Applied music.—Private lessons in piano, organ, voice, or principal instrument of the symphonic orchestra (violin, viola, cello, flute, clarinet, cornet, or trombone),

studied outside of school, may be credited as follows: Two lessons of 30 minutes each, or the equivalent, per week with a private teacher, a minimum preparation of three hours being given each lesson. If one lesson of 30 minutes is taken, the minimum preparation should be four hours. Each student receiving credit for private instruction must also take two lessons each week in theory and harmony and one lesson each week in musical appreciation, all lessons requiring preparation. Credits, one-fifth for each lesson each semester. Total credits possible, two each year.

If only one lesson per week is taken privately, the complete credit will be four-fifths each semester and the additional fraction may be secured in one of the other music courses.

[NOTE.—No school should attempt to give credit in private music work unless the theory and harmony and appreciation can be taught in the school regularly by a competent instructor.]

Private work must be examined either at the end of the year or at the end of each semester by an impartial and competent examiner. The private teacher must report quarterly to the high-school principal, stating the technical work required during the quarter, giving the scope and quality of the pupil's accomplishment, giving a list of the compositions studied, defining the extent to which the study was carried, and indicating the proficiency of the pupil by a grade as used in the high school. These reports are to be made in duplicate on blanks provided by the school. One report shall be signed by the teacher, the other left unsigned. The unsigned copies shall be the basis for the examination.

Before a pupil is accepted for credit in private lessons his parents or guardian should agree to see that the proper amount of practice is performed by the pupil. The private teacher should cooperate with the school in securing adequate results. The examiner should refuse to give credit to any student whose work is below standard.

COURSE VI.

Theory and harmony may be given in classes twice each week. It should comprise work equal to the scope of the theory work in the "Progressive Series," by Godowsky, published by the Art Publication Society of St. Louis, or it may follow the work as taught by any standard conservatory of music.

It is recommended that the "Progressive Series" of piano lessons mentioned above should be made the basis for the piano instruction, or that the course be equal to that series in comprehensiveness and system.

GENERAL REGULATIONS.

Few high schools should attempt to carry out all these courses, but should center their efforts on the courses that can best be handled and that best serve their interests.

Each school offering music credits for graduation should provide the high-school inspector a complete synopsis of the work offered.

No student may receive more than eight credits in music.

All who register for credit in piano or violin during the year 1914 must have had at least one year's work of not fewer than 40 lessons.

After 1914 all who register for credit in piano or violin must have had at least two years' work of not fewer than 80 lessons. This is intended not only to raise the standard of work for private music study and to place the quality of the music work on an equal basis with other high-school subjects, but to emphasize the fact that one who has not had considerable training in piano and violin before the high-school age can not hope to accomplish much in music.

COURSES FOR TRAINING TEACHERS OF MUSIC.

In investigating the opportunities offered for the training of teachers of music the following questionnaire was used:¹

QUESTIONNAIRE.

1. Is a course offered for training teachers of music?
2. If so, how many years are required to complete that course?
3. Is the course designed for the instruction of grade teachers or for the training of supervisors of music?
- 4-A. Synopsis of course in music for grade teachers.
- 4-B. Synopsis of course for training supervisors
5. What degrees are conferred?
6. Are summer courses offered?
7. Does the school provide night classes?

In all, 164 institutions divided among 42 States are included in the subjoined report. These institutions are State normal schools, private normal schools, and city training schools. Included among the State normal schools are many county normal schools, of which latter class Wisconsin and Michigan especially report a number.

Included among the city training schools and private normal schools are six kindergarten schools. As the training in music of prospective kindergarten teachers is of very great importance, such answers as were given were included in the tables wherein they receive special designation.

With these qualifications the division among the three classes of schools reporting is as follows: Number of State normal schools, 106; number of private normal schools, 46; number of city training normal schools, 12; total, 164.

QUESTIONS AND ANSWERS.

The provisions in general made by these schools for training teachers of music are set forth in Table 30, which covers the following questions:

- (1) Is a course offered for training teachers of music?
- (3) Is the course designed for the instruction of grade teachers or for the training of supervisors of music?

¹ Main topics only are given.

TABLE 30.—Number of schools and provision of courses.

Courses.	State and county schools.	City training schools.	Private normal schools.	Total.
No music course offered.....	12	3	19	34
Courses for instruction of grade teachers.....	60	8	13	81
Courses for training supervisors of music.....	3	1	5	9
Courses for both grade teachers and supervisors.....	31		3	34
Total.....	106	12	40	164

¹ Six State and six county.² Kindergarten schools.

It will be observed that a number equal to 20 per cent of all these schools, the business of which it is to prepare at least the grade teacher for work, offer no training in music whatever. Three of these schools are city training schools in cities which include music among the subjects regularly taught in the grades. One of these latter, however, reports that the question "is now under discussion by a special committee appointed by the board of education."

Of the 164 institutions, 43 make some provision (the nature of which will be seen later) for the training of supervisors of music. While the city training schools, the kindergarten schools, and the county normal schools that are included in the 164 could not be expected to make such provision, this number is yet too small in relation to the almost universal demand for music in our public schools. Only 34 State institutions out of 87 (omitting 19 county normal schools), or, roughly, about two-fifths, make provision for training supervisors of music. As a result, our supervisors are trained in private music schools or under private music teachers as musicians rather than as teachers, or are trained in normal schools as teachers rather than as musicians. A judicious balance in these two phases of training is urgently needed; and the normal schools, with their institutional strength, their corps of affiliated music teachers, and in connection with their present offerings of instruction in music for grade teachers could more readily than any other agency undertake and successfully carry forward such courses.

(2) If a course for training teachers of music is given, how many years are required to complete that course?

As two possible courses are under investigation, the answers to this question are divided into two tables. In connection with the courses for grade teachers, it was found that the year was too large a unit of measurement for a number of schools. This will be noted in the terms of the table following.

The presentations in these tables are of only general value. The number of years during which a course is run is but a slight guide as to its strength, since the number of weeks in the scholastic year, and—a matter of far greater importance—the number of hours a week given to the subject are the real determinants. These features are reported in detail in later tables. Further, the answers were made often to apply to the length of the entire normal course within which some study of music was included; and the uncertainty resulting could not always be cleared away by resorting to the later detailed answers. Where the indefiniteness was beyond solution, no tabulation was attempted; and this accounts for totals in these tables that are below the number of schools reporting courses in music of some nature and length.

TABLE 31.—Length of course for grade teachers in schools reporting.

Length of courses.	State and county normal schools.	City training schools.	Private normal schools.
Two weeks.....	3		
Three weeks.....	4		12
One-half year.....	18		2
One year.....	28	11	17
One and one-half years.....	4		1
Two years.....	31	7	16
Two and one-half years.....			1
Three years.....	3		1
Four years.....			1
Five years.....			
Total.....	91	8	20

¹ One kindergarten training school.

² Two kindergarten training schools.

The attention given to music by city training schools is deserving of notice and all praise. In the section of this report dealing with music in high schools, it will be found, further, that many city high schools require strong courses in music for prospective teachers. A plan that includes both of these provisions must prove to be highly effective.

TABLE 32.—Length of courses for supervisors in schools reporting.

Schools.	Length of course.								Total.
	1/2 year.	1 year.	1 1/2 years.	2 years.	2 1/2 years.	3 years.	4 years.	5 or 6 years.	
State normal schools.....		6	1	15		8	3	1	31
Private normal schools.....	1			3	1	1	2		8
Total.....	1	6	1	19	1	9	5	1	42

4-A. Synopsis of course in music for grade teachers.

Reference to the questionnaire will show that not only was a statement requested of the branches taught, but that, further, the inquiry was directed toward ascertaining the number of weeks and the number of hours a week given to each branch, together with the textbooks used in each. For convenience these data are separated into two tables, the first of which records only the provisions made for teaching the subjects named to some extent. The comparative strength of these provisions is a presentation reserved for the second table.

TABLE 33.—*Branches taught in the courses in music for grade teachers.*

Branches taught.	State normal schools.	City training schools.	Private normal schools.	Total.
Elementary theory and sight singing	91	7	19	117
Ear training, dictation, and melody writing	61	3	10	74
Biography of musicians, history of music, aesthetics of music, and musical appreciation	47	1	11	58
Methods, theory, and practice	60	5	12	77
Voice management (class instruction)	56	3	12	71
Practice teaching	49	5	7	61

¹ Kindergarten.² 49 required; 1 optional.³ 61 required; 1 optional.

Consultation of Table 30 shows that 124 schools in all reported courses for grade teachers (among them 6 kindergarten schools). In the present table it is seen that no one of the subjects is maintained in all of these schools without exception, though naturally so fundamental a branch as elementary theory and sight singing is offered in almost all.

Further comparative study of the two tables reveals that the five schools not now reporting work in elementary theory and sight singing are classified as follows: One city training school, one city kindergarten training school, three private kindergarten schools. That a kindergarten school should ignore the rudiments of music is not so serious, it may be admitted, as that a school for grade teachers should do so; but it is still an unfortunate omission. On the other hand, the kindergarten schools, comparatively, place more stress on teaching voice management. This subject certainly, because of its importance in kindergarten practice, both in point of the amount of time given to singing and because here the child forms his first vocal habits, deserves all the place accorded it and very much more, for three out of six kindergarten schools here recorded do not report any such activity. That more extended inquiry would reveal more of such shortcoming will be the presumptive opinion of almost all supervisors of music who have observed widely the nature of the vocal practice of many kindergarten children, or who have become aware of its results.

in first-grade singing. With study of the child's voice as a principal branch, the other branches could then follow advantageously to whatever extent circumstances permitted.

Ear training, dictation, and melody writing are given far more attention, it will be noted, than they receive in public-school music teaching. This gives encouraging outlook for future activity of the kind in the public-school grades.

The study of methods, it would seem, should be a constant feature; yet it is reported in but approximately two-thirds of the schools. Practice teaching, also, which would be of inestimable value, is not accorded its rightful place, being a feature in but a few more than half of the reported courses.

The next table summarizes the results of an attempt to estimate the strength of the courses in music provided for prospective grade teachers.

The principles and standards maintained in forming the estimates need to be carefully reviewed before the table itself is studied.

The first problem was to reduce to some common terms courses of great diversity. This diversity was manifested in at least five ways; namely, (1) in the number of subjects; (2) in the length of the course (number of hours in all); (3) in the choice of subjects where some were omitted; (4) in the comparative emphasis accorded one subject or another; (5) in the delimitation of each subject as conceived in one school or another. Almost every conceivable variety of combination and proportion between these factors was found in surveying all the reports; and the problem was therefore to reduce to equal terms things that were themselves diverse in kind, though not, perhaps, so diverse in general educational outcome. To have done this to a finality would have necessitated reduction to a classification of "weak," "fair," "strong," or some such terms, which would have seemed arbitrary. A dual ranking was therefore given each course with respect to (a) the total number of hours accorded, (b) the comprehensiveness of the whole course. The relative desirability of the intensive and extensive plans is not here adjudged. Probably in different localities such relative desirability varies; and so the facts are given and left to the reader's judgment. It should be stated in addition, however, that before a course was classified, as to its breadth (for instance), a careful study was made of all details of the report; and the scope given each subject as revealed by the textbooks, by additional statements made, or by evidence of other kinds, was carefully measured. Similarly with respect to the number of hours given, care was exercised against doubling hours in case of subjects combined (as sight singing and dictation), and in determining the total time as dependent upon the length of the "hours," which in some few schools were 30-minute periods, while in others not the number of school periods but instead

the number of full 60-minute hours was reported. Fortunately, the reports were made in such detail that a reasonably exact classification was possible.

The grading of courses in the table rests, then, upon the following standards:

Time given to the whole course.

- A. 144 hours, approximately, as a minimum; equaling 72 weeks, 2 hours (45 minutes or more) a week.
- B. 100 hours, approximately, as a minimum; same standards.
- C. 75 hours, approximately, as a minimum; same standards.

Number of branches constituting the course.

- 1. Includes five or all six subjects.
 - 2. Includes two to four subjects.
 - 3. Includes one subject only.
- } With careful consideration of textbooks, combinations of subjects, etc.

At would therefore be the strongest possible course, rich in content and adequate as to time. Many of this group exceed considerably the 144 hours minimum standard adopted for it.

A3 might be a very good course because of its thorough study of one fundamental subject, such as elementary theory and sight singing.

C1, although high in the numerical ranking, would be unfortunate, for the greater the number of subjects the less favorable would prove so short a time as is represented by C. Unless a certain amount of earlier preparation in music is implied in case of the C1 plan, indeed, C3 might be better; but doubtless C1 does often imply such high local standards, while C3 may probably imply an average musical knowledge so limited as to demand concentration on essential rudimentary features in the limited time at command.

It is readily seen that in general the element of time is more important than that of breadth of the course; or, in other words, that high letter ranking, in this table, is superior to a good number ranking.

TABLE 34.—*Courses in music for grade teachers—Time given and number of branches included.*

Courses.	State normal schools with—			City training schools with—			Private normal schools with—		
	5 or 6 subjects.	2 to 4 subjects.	1 subject.	5 or 6 subjects.	2 to 4 subjects.	1 subject.	5 or 6 subjects.	2 to 4 subjects.	1 subject.
Course A given by.....	20	12	1	1	3	1	4	6	1
Course B given by.....	8	13	10			2		4	3
Course C given by.....	3	4	19		1	1K		3	2 and 5 K ¹

¹ Kindergarten.

A careful study of this table will lead to the conclusion that normal schools do not yet recognize music for the grade teachers as fully as the practice in public schools warrants. Adequate time is given grudgingly, and the courses are frequently diffuse and overambitious.

for the meager time allotted. It must not be forgotten, too, that a considerable number of schools (20 per cent) reported that they provided no instruction in music for the grade teacher. Conditions that are not reported here, if taken into account, would put the matter in a worse light rather than in a better. For instance, one excellent normal school, far above the average, and with a large number of students, which reports a good course for grade teachers, yet schedules this course altogether for its first and second years. High-school students are admitted to the third or junior year without examination. For almost all subjects except music this plan would not prove harmful, but high-school music is so little standardized that nothing can be predicated of a person's musical knowledge from the mere fact that he is a high-school graduate. Consequently, to the distress of the dean of the department of music in this particular normal school, hundreds of students enter ignorant of music and are permitted to graduate without studying any branch whatever of the subject. Optional classes in music are features of many other normal schools, and there is little agreement as to standards. The tables herein given are therefore probably more favorable—not less favorable—than the facts warrant. When the reports from grade schools are studied in relation to the reports from normal schools, the conclusion is unavoidable, that music, like many other branches, has entered the curriculum from below rather than from above, and will secure recognition in the higher institutions of learning only when this popular demand has grown to such proportions that it can no longer be ignored or resisted.

(4-B) Synopsis of course for training supervisors.

The tabulation of the reports for 4-B is made in two sections, as was just done with the reports for 4-A, and for the same reasons. The first table, then, merely gives the number of schools reporting each subject. City training schools, of course, make no such provision, and therefore disappear from these tables.

TABLE 35.—*Branches taught in the courses for training supervisors of music.*

Courses.	State normal schools.	Private normal schools.
Elementary theory and sight singing.....	34	7
Harmony.....	34	8
Counterpoint and composition.....	15	3
Instrumentation.....	12	4
History of music, aesthetics of music, and musical appreciation.....	34	2
Voice.....	27	7
	13	
Piano.....	20	4
	12	
Conducting.....	27	8
Methods.....	34	8
History of education, pedagogy, and psychology.....	30	8
Practice teaching.....	28	4

Private lessons.

Reference to an earlier table shows that the total number of State normal schools reporting courses for training supervisors was 34; of private normal schools, 9. One of the latter group did not report in detail, in the present table, the nature of the courses offered.

The table is worthy of detailed study. Attention is called to the fact that, of the private normal schools reporting on the present question, the maximum number concur only in point of two subjects, while the State normal schools all concur in point of four subjects. The choice of subjects in this respect is also interesting.

In the Bloomsburg (Pa.) State Normal School, French and German, besides 8 of the 11 subjects listed in the table, are required.

Piano study is required in several schools that do not themselves provide such instruction. These are counted, however, as including piano in their courses.

One school, a Roman Catholic school for the training of choir-masters and instructors in parochial schools, provides a strong course in organ playing.

The next table, which classifies the courses as to strength in point of time given and breadth of study, presents the same difficulties that were met with in making the corresponding table in connection with courses for grade teachers. All that was said there as to these difficulties and the manner of meeting them could be repeated in equally good application here, and may be needed as reference in connection with study of this table.

The terms of the present classification are as follows:

Time given to the whole course.

- A. 1,000 hours minimum, approximately.
- B. 800 hours, approximately, to 1,000 hours.
- C. 700 hours, approximately, or less.

Number of branches constituting the course.

- 1. Eight or more subjects.
- 2. Five, six, or seven subjects.
- 3. One, two, three, or four subjects.

TABLE 36.—*Courses for training supervisors of music—Time given and number of branches included.*

Courses.	State normal schools with—			Private normal schools with—		
	8 or more subjects.	5 or 7 subjects.	1 to 4 subjects.	8 or more subjects.	5 to 7 subjects.	1 to 4 subjects.
Course A given by.....	14					
Course B given by.....	6					
Course C given by.....	4	3	1		1	

The table shows, compared with the corresponding table for grade teachers, a right regard for greater breadth of training. The supervisor of music touches music from many sides, and this has not been lost sight of in provisions made in many normal schools. The proportion of schools classified as A1 is highly gratifying; and some of the courses of study reported in this group are so intelligently and conscientiously planned that one can think of nothing that could add to their value. The small number of schools offering such courses is the one discouraging circumstance. Of 147 State and private normal schools reporting (this number omits kindergarten and city training schools), only 43 offered courses for supervisors. Of these a goodly proportion (18) offer courses that must be ranked as A1, and few of the remainder are below a sound medium of efficiency; but the disquieting fact remains that the 147 schools are reduced to so low a number as 43, when the training of supervisors is considered. The attention given the subject in the public schools warrants better provision than this on the part of the normal schools.

(5) What degrees are conferred?

Four State normal schools alone report that they confer degrees. These are classified as follows: One, bachelor in music and pedagogy; one, bachelor of pedagogy; one, bachelor of arts, after bachelor of pedagogy; one, bachelor of music.

In addition, three State normal schools make note of the fact that they issue special diplomas. Two private normal schools also state that they issue special diplomas. - One private school issues a diploma to organists.

(6) Are summer courses offered?

The following table summarizes the result of this inquiry:

TABLE 37.—Summer courses.

	Supervisors' courses only.	Grade teachers' courses only.	Both.
Number of State normal schools offering.....	1	18	20
Number of private normal schools offering.....		4	3

Reference is again made to facts presented in earlier tables and discussions. The figures just given must be considered in relation to at least 147 State, county, and private normal schools that might reasonably be expected to provide instruction in music for either grade teachers, supervisors, or both, and in either regular or summer sessions, or both. Of these, 91 were State or county normal schools that

offered courses for grade teachers, and the 38 schools of this class now tabulated as offering summer courses constitute 41.7 per cent of these 91 schools. Again, 34 of the State normal schools (106 reporting) offer courses for supervisors, and 21 of these, or nearly 62 per cent, offer similar courses in the summer weeks. Similarly, 19 private normal schools were found to offer regular courses for grade teachers, and 7 of these extend this offering in summer courses; 9 private normal schools offer courses for supervisors, and 3 of these offer the same courses in summer terms.

The conclusion is that the normal schools that offer music at all, though they are a small percentage of the whole, are increasing their influence greatly by making, to such a liberal extent, provision for summer courses. Indeed, until many schools make adequate provision for strong courses during the regular scholastic year, these summer courses offered by the few must constitute one of the chief resources for the ambitious teacher of music.

(7) Does the school provide night classes?

Only one school, namely, the Western Kentucky State Normal School, Bowling Green, Ky., answered this question affirmatively. One other, the State Normal School at Chadron, Nebr., replied, "Would, if they were called for." So far as the training of supervisors is concerned, but little demand for night classes could be expected; but for grade teachers it would seem that city school systems might advantageously maintain such courses, or see that they were maintained, either in the public night school system or in a local university or normal school, if any such institution existed.

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- †No. 2. German views of American education, with particular reference to industrial development. William N. Hallmann.
- *No. 3. State school systems: Legislation and judicial decisions relating to public education, Oct. 1, 1904, to Oct. 1, 1906. Edward C. Elliott. 15 cts.

1907.

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1908.

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1913.

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- No. 58. Educational system of rural Denmark. Harold W. Foght.
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1914.

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- No. 21. Monthly record of current educational publications, September, 1914.
- No. 22. The Danish folk high schools. H. W. Foght.
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- No. 28. The Montessori method and the kindergarten. Elizabeth Harrison.
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- No. 31. Report on the work of the Bureau of Education for the natives of Alaska.
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